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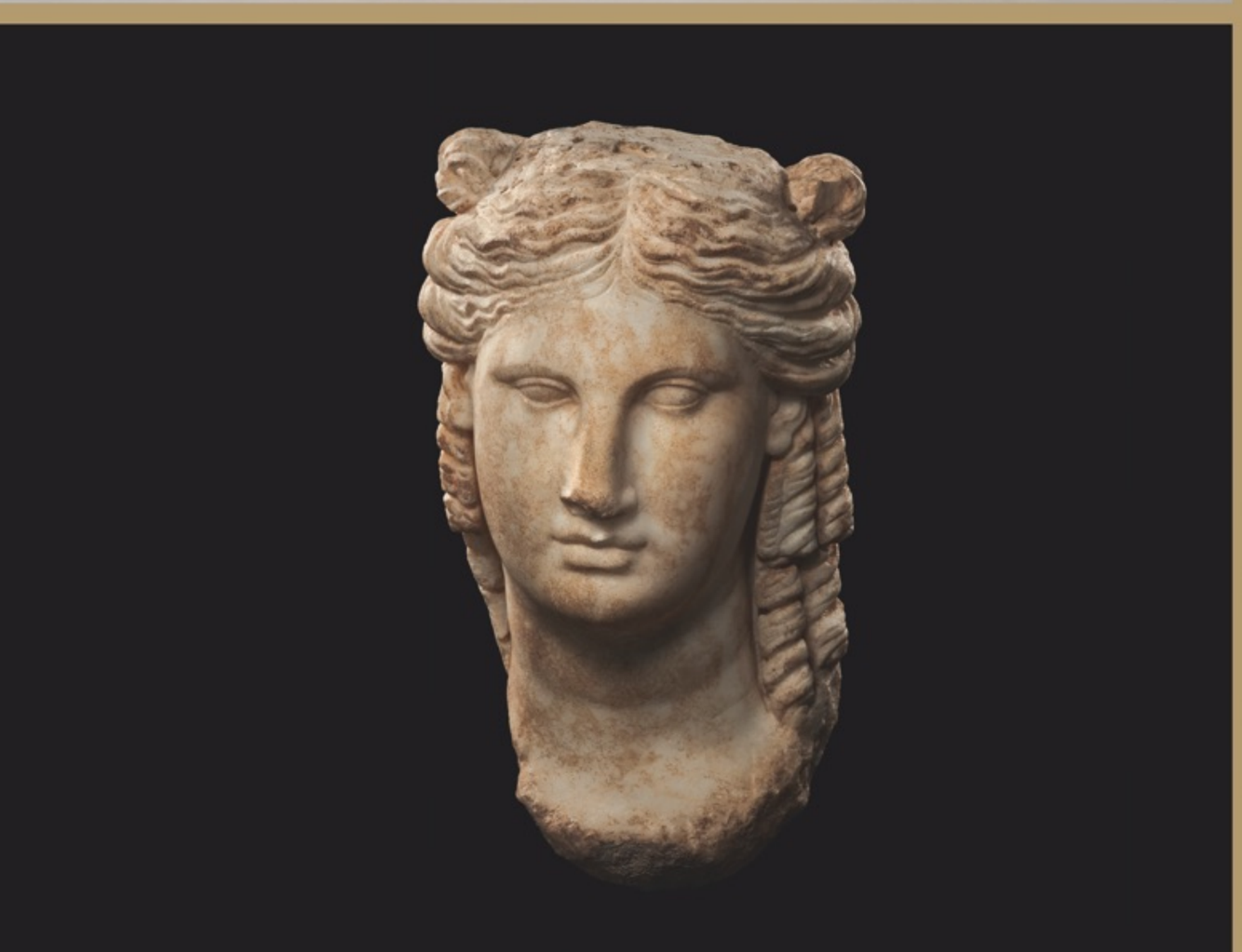
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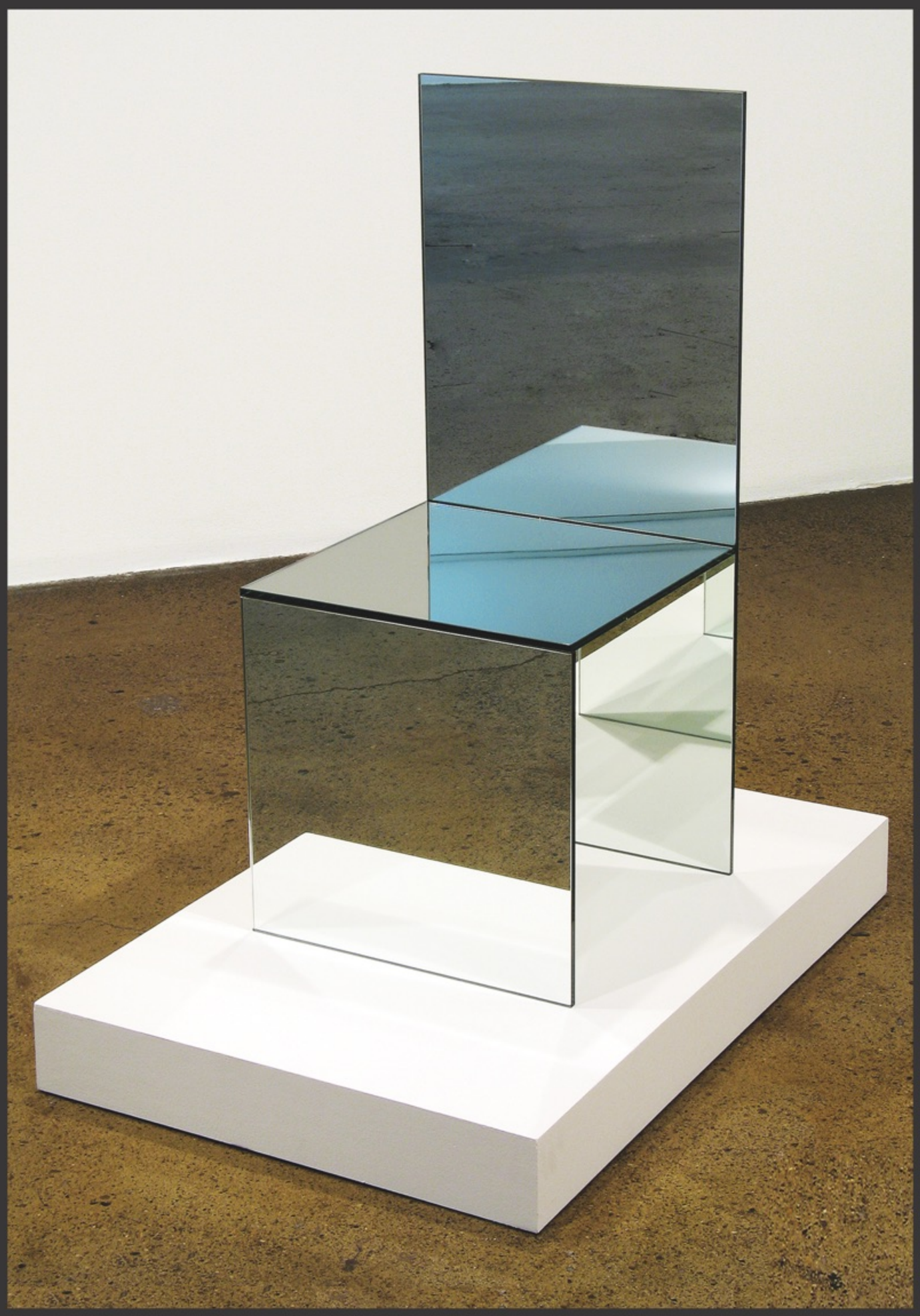
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At RBC, we believe that art not only inspires communities, but reflects the aspirations and ambitions of our society. That's why we're passionate about the arts and why we invest in art such as Vikky Alexander's mirrored 'Chair' as part of our RBC Corporate Art Collection. It's also why we support Masterpiece London.

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FAIR INFORMATION

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PREVIEW:
WEDNESDAY 24 JUNE
11.00-22.00

OPEN TO THE PUBLIC:

THURSDAY 25 JUNE AND
FRIDAY 26 JUNE 11.00-21.00

SATURDAY 27 JUNE AND
SUNDAY 28 JUNE 11.00-19.00

MONDAY 29 JUNE 11.00-21.00

TUESDAY 30 JUNE 11.00-18.00

THE ART GALA AT MASTERPIECE
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WEDNESDAY 1 JULY 11.00-21.00

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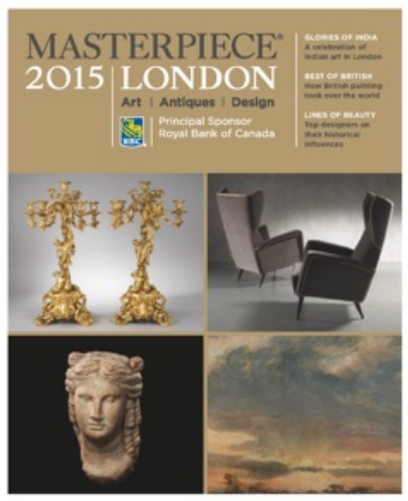
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THE INTERNATIONAL ART MAGAZINE

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COVER IMAGES CLOCKWISE FROM TOP LEFT
A pair of candelabra, 1842, maker's mark of John Mortimer and John S. Hunt, London, silver-gilt, Koopman Rare Art

A pair of Bergère armchairs, 1950s, Giò Ponti (1891–1979), wood with velvet upholstery, Nilufar Gallery

Sunset, *c.* 1823, John Constable (1776–1837), oil on paper laid down on panel, Lowell Libson Ltd

Head of Aphrodite, Greek, 2nd–3rd century BC, marble, Ariadne Galleries

THANK YOU
The Directors of Masterpiece London 2015 would like to thank the following:
The Selection Committee
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Adam Nice
Cultural Communications
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WELCOME LETTER

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The diversity of Masterpiece London sets it apart from other art fairs. This is as true of the design of individual exhibitor stands, which range from the supremely elegant to the beguilingly theatrical, as it is of the outstanding variety of artworks and objects on sale at the Fair every year.

The articles in this edition of Masterpiece magazine have been commissioned to reflect that diversity. Martin Gayford celebrates the popularity of 20th-century British art, while Sarah Victoria Turner explains why 2015 is set to be a momentous year for Indian art in London. Emma Crichton-Miller talks to the furniture designer Mattia Bonetti about his inimitable vision, and other top designers represented at this year's Fair reflect on the historic pieces that have shaped their work.

It genuinely feels as if London has become a global centre for collecting and collectors, a development that Masterpiece London both celebrates and is proud to contribute to. Historically, of course, great private collectors have helped to build up the city's museums and institutions – two of which, the Wallace Collection and the Courtauld Gallery, are the focus of James Hamilton's article here.

We hope that you enjoy the magazine and look forward to welcoming you to the Fair this year.



Thomas Marks, Editor of Masterpiece London Magazine 2015 and Editor of Apollo Magazine

Nazy Vassegh, Chief Executive of Masterpiece London

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Welcome to Masterpiece London 2015

Masterpiece London has firmly established itself as a leading international art fair connecting collectors, exhibitors and curators from around the world.

With interest and purchases in previous years from renowned cultural institutions such as the Metropolitan Museum of Art, New York; National Gallery of Australia, Canberra and Victoria & Albert Museum, London, Masterpiece continues to garner global attention and prominence.

With the addition of some exciting new exhibitors and the return of so many distinguished ones, there will be a diverse range of works on offer for all visitors to admire and we are confident that this year's Fair will be the greatest to date.

Royal Bank of Canada has a strong tradition of supporting the arts, and we believe that they have the power to enrich our lives and enhance our communities. In 2014 alone, RBC donated more than $7.4 million globally to arts and cultural organisations supporting local, national and international initiatives. As part of our ongoing commitment to the arts, we are pleased to again be the Principal Sponsor of Masterpiece London.

We hope that you will enjoy the Fair and be inspired by the many wonderful masterpieces brought together under one roof.



J-F Courville
Executive Vice President and
Chief Operating Officer
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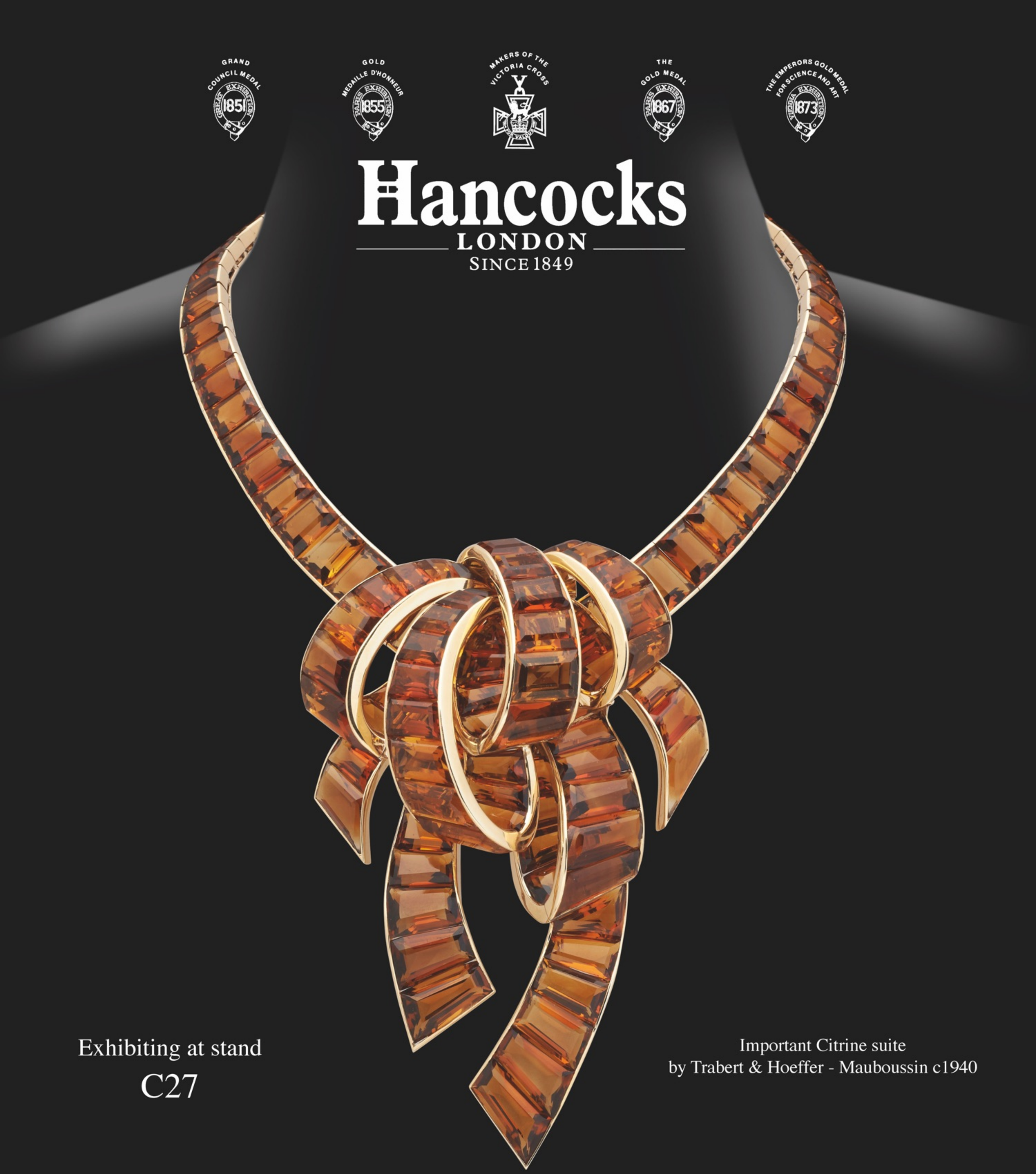
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Since its inception in 2010, Masterpiece London has proved an exceptional addition to the arts calendar of London. It has been my pleasure to support the Fair for the past five years and I am delighted to do so once more in 2015.

Every year, I look forward to visiting Masterpiece London, knowing that a splendid range of works will be on display. I am always struck by the remarkable diversity of fine and decorative arts at the Fair, and by how many outstanding objects there are to discover and enjoy.

I congratulate Masterpiece London on all it has achieved over the past five years and I look forward to its continued success throughout the years to come.



Photo: Hugo Burnand

Alexandra

HRH Princess Alexandra
the Hon Lady Ogilvy, KG, GCVO

Two Imperial gold cigarette cases by Carl Fabergé



Presented by Tsar Nicholas II to Hans-Falk Dessen on 19th June 1915, the lid *repoussé* and chased with the Imperial eagle, set with diamonds and a cabochon sapphire.
Moscow, c.1915. Length: 9.2 cm



Stand C1

Acquired by Tsar Nicholas II and Tsarina Alexandra Feodorovna on 5th January 1910 for 250 roubles, decorated with yellow and white enamel and applied with an enamelled Imperial eagle. Signed with the initials of the chief workmaster Michael Perchin.
St. Petersburg, 1896-1903. Length: 8.6 cm

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Stand C8



Gold, diamond, ruby and enamel pendant depicting a Russian farmhouse on a moonlit night, a reference to Nikolai Gogol's collection of short stories, *Evenings on a Farm near Dikanka*, and made in connection with the centenary of his birth.

By A. Fuld, Moscow, ca. 1909.

Height: 2 1/8 inches.



Black opal, white opal, plique-à-jour enamel and gold pendant necklace designed as a pair of gold trees with interwoven roots in the foreground. The abstracted lake and mountain background is composed of open-set white opal, black opal and plique-à-jour enamel, suspending an orange boulder opal. On original fancy link gold chain.

By Georges Fouquet, French, ca. 1910.

Height: 3 inches.

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Gold, jewelled, and enameled panagia and chain, set with diamonds, sapphires, and pearls in the Byzantine style.

By **Fabergé,** workmaster H. Wigström, St. Petersburg, ca. 1910. Purchased from Fabergé's London shop by Mrs. J. A. Mango, an important client of Fabergé. Published Bainbridge, plate no. 112.

Height: 6 inches.
In its original case.

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LE HAVRE 1877 – **RAOUL DUFY** – 1953 FORCALQUIER

Epsom, la course

Signed lower right: *Raoul Dufy*
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Painted in 1933

Stand D26

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MASTERPIECE® FEATURE

THE MAKING OF A MASTERPIECE

Masterpiece London welcomes more than 35,000 visitors over 8 days every summer. But what does it take to create London's greatest art, antiques and design fair?



Map of London from the Actual Survey made in the Years 1824, 1825, and 1826, 1827, Christopher (1786–1855) and John Greenwood (fl. 1821–40), Shapero Rare Books, London



Displayed in Chelsea

The historic grounds of the Royal Hospital Chelsea host Masterpiece London each year. The majestic building was established by Charles II as a home for retired soldiers, and was designed by Sir Christopher Wren in 1682–89. In the 18th-century, the adjacent land became home to the famous Ranelagh Gardens, providing entertainment and escape for the social elite of Georgian London.

COUNTDOWN TO THE FAIR

6 MONTHS

The Masterpiece London exhibitor list is announced. This year, 156 exhibitors from 12 different countries will exhibit at the Fair.

4 MONTHS

A targeted Masterpiece events programme is launched, supporting partners and exhibitors with events in the UK, US, and Continental Europe.

3 MONTHS

Exhibitors start to design their stands. Come June, the 6,500 square metres of stand space will be transformed by an array of refined interiors and elegant displays.

Masterpiece by numbers

12,500
square metres of floor space devoted to art, antiques and design

41
days of the Fair's tenancy at the Royal Hospital Chelsea

36
individual structures are connected to house Masterpiece

The stands are divided by more than **2,200** walls

More than **1,500** spotlights illuminate the stands



3 WEEKS

Hundreds of contractors arrive to build the Masterpiece structure. They will spend 19 days preparing the site in the historic grounds of the Royal Hospital Chelsea.

1 WEEK

The Urban Caprice restaurants and bars that will cater to visitors at the Fair are constructed, including classic London venues: Le Caprice, The Ivy, Scott's Seafood and Champagne Bars, and The Mount Street Deli.

4 DAYS

Exhibitors begin to arrive at the Fair and the stands start to take shape, displaying objects that range from the miniature to the monumental – from *netsuke* to large-scale sculpture.

Attention to detail is paramount, says Masterpiece London Chairman Philip Hewat-Jaboor

In the run-up to Masterpiece, there is a flurry of activity behind closed doors as every single object intended for display is examined by a committee of carefully appointed specialists. Masterpiece is a fully vetted fair and this is of supreme importance to us. The vetting of all exhibits underlines the integrity of the event. The combination of our world-class exhibitors together with the rigorous standards set by our vetting is paramount to the excellence of the Fair, lending clarity and confidence to our buyers.

Over 150 leading authorities in their fields, drawn both from museums and auction houses as well as dealers and scholars, form the 27 specialist committees. Together, they offer a balanced, objective and scholarly approach as well as a sound knowledge of the art market.



Masterpiece has specific rules and regulations to which our exhibitors comply. The overarching requirements are that all exhibits are genuine, in good condition, correctly labelled and worthy of the excellence for which Masterpiece is renowned. Further detailed rules apply to individual disciplines.

Vetting takes place in closed surroundings on one day. We have a simple system to ensure that each and every exhibit in the Fair is looked at by our vetters. It is of course challenging to vet several thousand works in such a short space of time, but our skilled vetters are chosen to make balanced, objective and informed decisions under the guidance of their individual Chairs.

Exhibitors are allowed into Masterpiece during the afternoon and have the opportunity to discuss with the committee concerned any instructions and comments that they may not be in agreement with. This opportunity for discussion allows our exhibitors to exchange opinions and resolve problems. Should any disgreement remain, however, the exhibitor has a right to a formal appeal which can be heard the following day by our Appeals Committee. Its role is to hear evidence from both parties and, based on that evidence, make an objective judgment.

The role of vetting strengthens the quality of works exhibited, encourages discussion and the positive exchange of knowledge, as well as – vitally – protecting our buying public.

In addition to its extensive vetting process, the Fair presents a selection of awards reflecting the breadth and quality of the work at the Fair, and honouring outstanding research and imaginative display.

1 DAY

The Vetting Committees inspect the stands, validating the quality and provenance of objects. More than 150 international experts take part in the vetting process.

1 HOUR

The international press enter for a press call with Masterpiece CEO Nazy Vassegh and Executive Vice President and Chief Operating Officer RBC Wealth Management J-F Courville. In 2014, the Fair featured in more than 360 articles in 17 different countries.

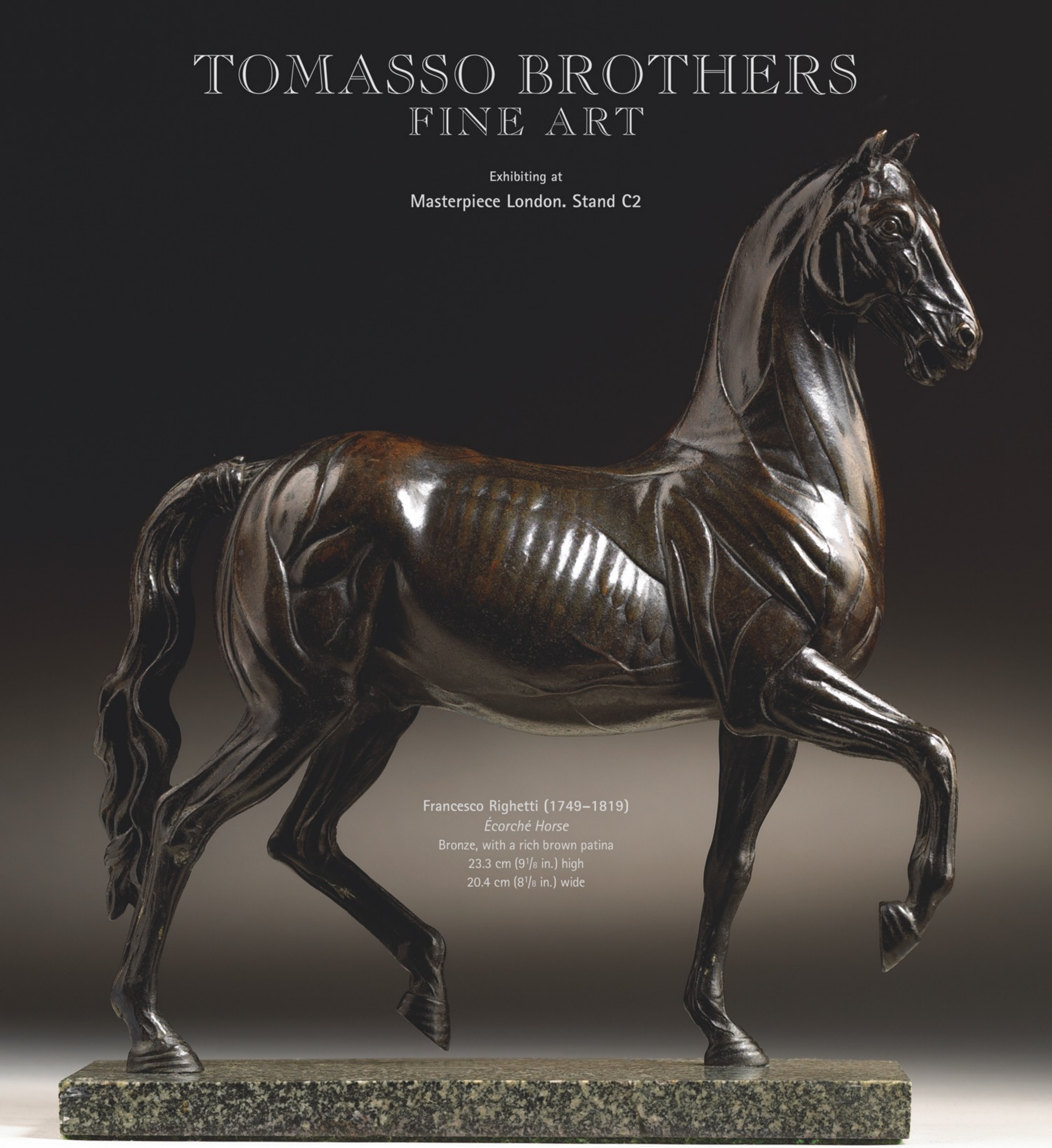
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A George II Carved Side-Table Attributed to William Linnell, The Design Possibly by John Linnell

On occasion it can be difficult to express the beauty, the importance and the value of a piece in words. How can one succinctly explain why the design and execution of this particular table is the epitome of mid eighteenth century craftsmanship where others may well have all the elements of a great table but actually be a collection of different parts rather than a coherent and successful piece of art?

Perhaps it is simply that this table was designed by an artist. After all, not only did John Linnell train at Hogarth's St. Martin's Lane Academy, but he is considered to be one of the most innovative cabinet makers of the eighteenth century. Certainly, this table is outstanding in every aspect, it is robust, dynamic, finely detailed and commands attention.

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Anita Zabludowicz, philanthropist and co-founder of the Zabludowicz Collection, picks out some of her favourite masterpieces



The Zabludowicz Collection in Kentish Town, London



I adore ***Mornington Crescent***, a painting from 1966 by Frank Auerbach. I love the intensity of the artist returning to paint the same location over and over again. This version has very vivid yellows and reds and it makes me happy every time I see it. And every time, I see it afresh – as I imagine Auerbach does every time he looks at that intersection of roads.

My all-time favourite work of art is ***Large Field Array*** by Keith Tyson. It is a single work, comprising 300 sculptures that represent the life of an artist and the universe.

Alvar Aalto is my favourite furniture designer because of the connection of his work to nature. His shapes are simple and pure. Usually he uses wood and is faithful to the material and its characteristics, but he always manages to create purity and beauty without being fragile.

After nine years and 70 projects, the bar remains high for my own art space, the **Zabludowicz Collection**. We are always extending our practice and how we think. We are steps ahead of the art world and have a huge freedom to experiment. The team and I, and our faithful and ever-growing audiences, are very privileged.

I am hugely involved in the **Queen Elizabeth Olympic Park** and have been since its inception. I am a trustee of the charity that is linked to the future of the park and its development, and through it we hope to shape a better London. We are building a whole new city from the park outwards!

My ultimate masterpiece is the home that I have lived in for 15 years. I built it from scratch with my husband and it has been everything and more that one could ask for in a home. We worked with architect Stephen Marshall (from what was then Munkenbeck and Marshall), and also with an interior architect called Giancarlo Alhadeff. We have also had a long friendship with Jean-Pierre Tortil, who helped us design the interior. It was a huge labour of love and we still find it wonderful to live in all these years later. I cannot imagine living anywhere else.

‘Zabludowicz Collection: 20 Years’ runs at the Zabludowicz Collection, London, from 30 April–16 August.

‘Alvar Aalto is my favourite furniture designer’

Photo: Tim Bowditch | Photo: David Bebber



Mornington Crescent with Statue of Sickert's Father-in-Law III, Summer Morning, 1966, Frank Auerbach (b. 1931), oil on canvas, 121.3 x 152.4cm



Armchair 41, 1932, Alvar Aalto (1898–1976), laminated birch and birch plywood seat



Queen Elizabeth Olympic Park, London



Installation view of *Large Field Array* by Keith Tyson (b. 1969) at The Pace Gallery in London, 2007

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MASTERPIECE® FEATURE

FESTIVAL OF INDIA

This autumn's India Festival at the V&A is a chance to see some astonishing objects from the subcontinent and to trace the influence of Indian design in Britain, writes Sarah Victoria Turner

PREVIOUS PAGE
The Indian Court at the Great Exhibition, showing the howdah and the stuffed elephant, 1854, Joseph Nash, colour lithograph on paper, 44.4 x 59.8cm, Victoria and Albert Museum, London

India Museum at South Kensington, depicted in the *Illustrated London News*, 1880, Victoria and Albert Museum, London

The Victoria and Albert Museum, which was established as 'the South Kensington Museum' following the Great Exhibition of 1851, has played a key role in collecting and displaying Indian art and culture in Britain ever since its foundation. The museum's first curators used £1,500 of a £5,000 parliamentary grant made to build core collections in purchasing objects from South Asia, snapping up many of the dazzling things that had been displayed in the Indian Court of the Crystal Palace. Visitors to this section of the exhibition had marvelled at objects ranging from the miniature to the gigantic, including many intricate, highly crafted items, such as ivory buttons and model boats, carved wooden screens, kaleidoscopic ensembles of jewels, and the elaborate howdah that adorned a stuffed elephant (the elephant itself was sourced from the much less exotic location of the Saffron Walden Museum in Essex). Contemporary watercolours capture the sensory overload that the installation of the Indian Court encouraged; almost every surface held a material or object of some kind, with around 15,000 pieces displayed in total. The organisers of the event seemed to imagine a museum-based afterlife for many of the objects, setting them on plinths, roping them off or placing them in display cases – as if predicting that they would not return to the site of their production in India, but would enter the fast-growing collections of museums in Britain and across Europe.

Later in the 19th century, the South Asian collections of the South Kensington Museum swelled considerably when the decorative art and textile collections of the East India Company's India Museum, including the infamous 'Tippoo's Tiger', were transferred there. In the 20th century, bequests of private collections also contributed to the range of the V&A's holdings in this area, and included the miniature paintings collected by the British artist and co-founder of the India Society, William Rothenstein. With this embarrassment of material and visual riches, the question of how to display and organise South Asian cultural artefacts has been the subject of sustained debate at the museum, with numerous reports and commissions over the decades on this national collection of Indian art.

This Autumn's V&A India Festival, a wide-ranging and eclectic grouping of exhibitions, displays, events and digital initiatives, will focus attention on important objects from the collection, and on the centrality of South Asian art and design to



THE NEW INDIAN SECTION, SOUTH KENSINGTON MUSEUM.

Photos courtesy Victoria and Albert Museum, London



Bedcover, second half 18th century, Coromandel Coast, India, painted and resist-dyed cotton chintz, 264.1 x 223.8cm, Victoria and Albert Museum, London

the museum's history, while reconsidering the imperial culture that made such acquisitions possible. It marks the 25th anniversary of the opening of the V&A's Nehru Gallery in 1990, and the establishment in India of the Nehru Trust for the Indian Collections (NTICVA). The gallery was designed to provide more space for the V&A's copious collections of material from South Asia, which despite such large holdings, had been the least well-represented geographic area in the museum since the closure in 1955 of a suite of galleries in buildings attached to the Imperial Institute.

'The Fabric of India' (3 October–10 January 2016), billed as the first major exhibition to explore the rich diversity of handmade textiles from India, will be the centrepiece of the Festival and will include more than 200 historic and contemporary objects. Chintzes, such as a palampore (painted bedcover) produced on the Coromandel Coast of India in the second half of the 18th century for the European market, will share exhibition space with politically symbolic khadi – hand-spun, hand-woven, primarily cotton cloth synonymous with Gandhi, the Swadeshi ('Homeland') movement and Indian independence – as well as luxury fabrics made for the contemporary market, especially the booming designer wedding-

'Tippoo's Tiger', mechanical organ made for Tipu Sultan, *c.* 1793, painted wood with metal fixtures, 178 x 71cm, Victoria and Albert Museum, London



Photos courtesy Victoria and Albert Museum London



Pendant brooch, 2011, Bhagat, Mumbai, diamonds and rubies, The Al Thani Collection



Gold finial from Tipu Sultan's throne, *c.* 1790–1800, The Al Thani Collection

dress industry. Indeed, textile objects make for fascinating case studies of how market commodities are transformed into museum objects. With their complex manufacture and supply chains, textiles have become a particularly important focus for those historians and art historians interested in colonial and post-colonial histories, as well as for contemporary artists: Richard Tuttle's recent installation in the Turbine Hall at Tate Modern, for instance, featured 24 metres of red and orange cloth woven for him in the textile mills of Surat in Gujarat.

The focus on the 'handmade' in this exhibition means that it will certainly contribute to debates about how ideas of South Asia's aesthetic and cultural traditions, and particularly the much-contested notion of 'craft', have been articulated through exhibitions and museums in the West. This question will also be asked during the festival at the V&A Museum of Childhood in a display of Warli paintings, made by tribal people from the Thane region, north of Mumbai. A very different tradition, but one that has also been highly formative for Western perceptions of Indian decorative arts, is represented in the exhibition 'Bejewelled Treasures: The Al Thani Collection' in South Kensington (21 November–28 March 2016), which explores both the 17th-century Mughal Emperors' collecting of precious stones and how their aesthetic tastes and achievements influenced European jewellery in the modern period.

The larger concept of an 'India Festival' also raises the spectres of past events, whether those of the 19th and early 20th century, such as the Festival of Empire held at the Sydenham Crystal Palace in 1911 (which contained a large 'Indian Court'), or more recently the soft diplomacy of Festivals of India, held in Britain in 1982 and the United States in 1985–86. It will be interesting to see how the V&A India Festival intervenes in this historical landscape – or 'festivalscape' – of displaying South Asian art and culture in the West. At one time, the idea of a 'festival' connoted the suspension of everyday life, and was often linked to a religious event – and indeed, many of the objects displayed in this sequence of exhibitions connect in some way to traditional sacred and secular festivals. Today, however, when the notion of the cultural festival has become something more akin to a marketing tool, it is to be hoped that this India Festival will not celebrate the South Asian collections held in London uncritically, but explore how exhibitions themselves create narratives about traditions, national identities and international relations.



Hair ornament, *c.* 1900, Western India, gold and diamonds, The Al Thani Collection

The Festival also promises to capture contemporary approaches to, and new directions in scholarship on South Asian material culture. It is intended to showcase the multifarious and rich research supported by the V&A and the NTICVA, and marks the culmination of the Museum's online cataloguing project of its South Asian collections, which has been funded by the Parasol Foundation Trust. New photography and research, digitally displayed, has the potential to open up much new research-focused interest and discussion in the UK about the collections, and their long-term conservation, as well as about the future of regional collections in this field.

The Festival should provide an opportunity not to simply display 'Indian art' at the V&A, but also to reflect on the narratives that have been created for it in Britain. Why, for instance, does a language of bedazzlement and wonder still pervade descriptions of Indian culture in the West, as if it existed in a historical and geographical vacuum? There remains an enormous amount of work to be done in exploring the complex historical and contemporary interweaving of Indian and European art: in the words of the curator Shanay Jhaveri we urgently need to 'grapple with the criss-crossing of India and the West'. With one of the largest collections of South Asian art in the world, the V&A has the capacity to celebrate the objects in its care, even while it reflects self-critically on how exhibitions and festivals in this field have constructed selective images of India.

Sarah Victoria Turner is the Assistant Director for Research at the Paul Mellon Centre for Studies in British Art.

Photo: Prudence Cuming Associates Ltd © Servette Overseas Limted 2015

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Cabinet-on-stand, *c.* 1680, Goa, rosewood and teak inlaid with ivory and ebony and gilt copper handles, 123.5 x 94 x 48.5cm, Anthony Outred, London

When Europeans first arrived in South Asia they commissioned their furniture from local craftsmen. The resulting effect is of exotic opulence, combining both Western and Eastern traditions. The sculptural legs on this cabinet-on-stand reflect this hybrid approach, and take the form of Hindu snake deities.



A Prince Celebrating Shab-I Barat, *c.* 1750–75, Style of Nidha Mal, Mughal, ink, opaque watercolour, and gold on paper, 25.5 x 36cm, Amir Mohtashemi, London

The scene of leisure portrayed here typifies the gracious style of late Mughal painting in the 18th century. A prince sits on a chair in the European fashion and smokes a huqqa, entertained by ladies playing with fireworks. The terrace setting is balanced by a largely symmetrical view in the background.



Gilded Age elephant tusk inkwell, 1904, G. Paulding Farnham (1859–1927) for Tiffany & Co., ivory and gold, Sandra Cronan, London

Ingeniously adapted as the hinged cover of a glass inkwell, the hollow tusk is mounted on a gold stand encircled by a procession of elephants in relief. Paulding Farnham's inspiration for the stand was the long tradition of lotus throne bases on Tibetan bronzes. The tusk was carved in Burma, and the gold mounts executed by craftsmen at the Newark factory of Tiffany & Co.

Bracelet, *c.* 1939, Cartier, gold, diamonds and pearls, Wartski, London

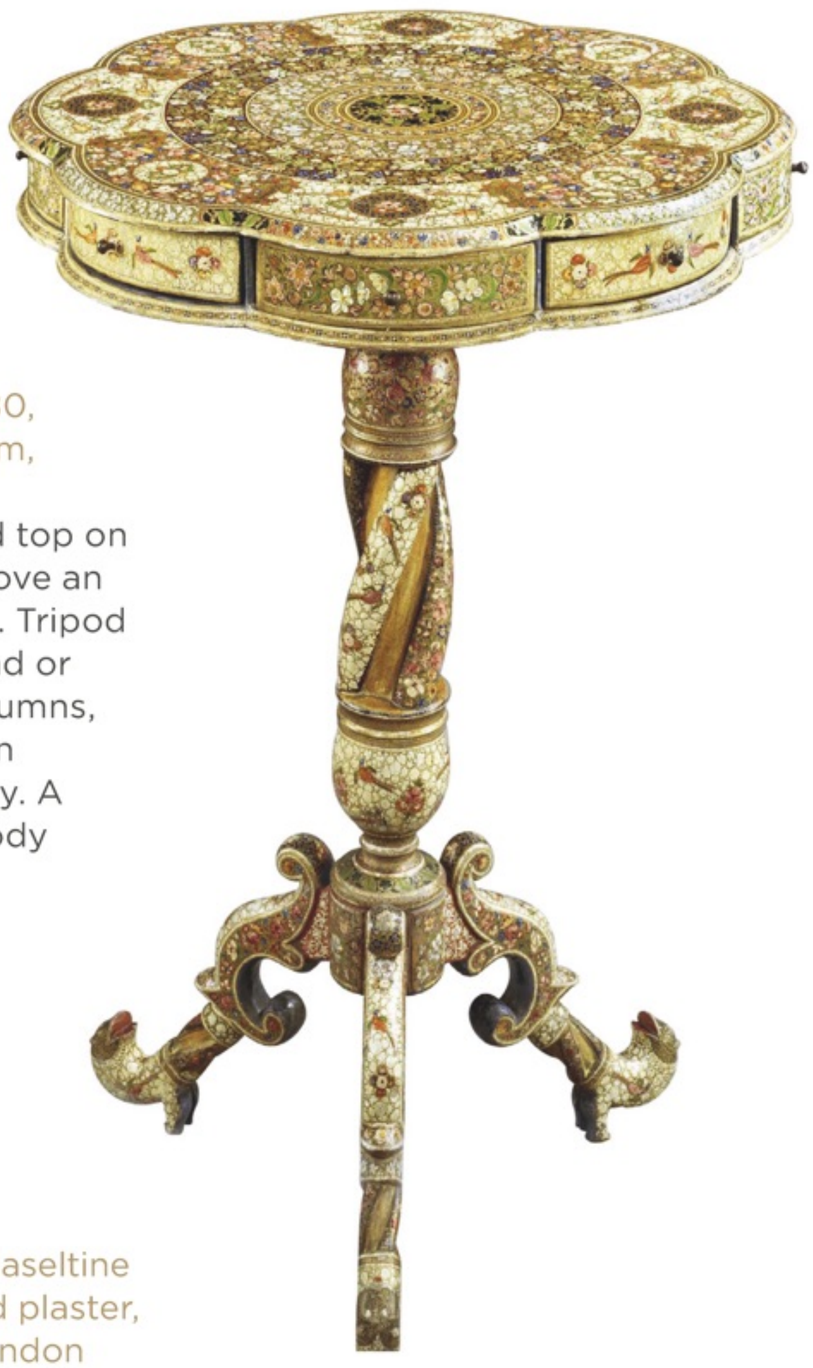
This bracelet in the Indian taste takes its inspiration from a guluband – a choker worn in matrimonial ceremonies. Designed by Cartier, this refined piece of jewellery is studded with diamonds and adorned with clusters of pearls. There is an almost identical example in the Cartier archive.





Turban stand, 19th century, Northern India, ivory inlaid with horn and ebony, ht 61cm, Thomas Coulborn & Sons, Sutton Coldfield

This decorative shelf for storing and displaying a turban is made from shisham, or Indian rosewood, and inlaid with ivory, ebony and dark brown horn. The finest inlayers were concentrated in the Hoshiarpur District of the Punjab, producing designs that were Islamic in character. Figures played little or no role in the ornament, which was instead characterised by geometric motifs.



Anglo-Indian drum table, *c.* 1880, polychrome decoration, ht 73cm, Apter-Fredericks, London

The profusely decorated lobed top on this drum table is mounted above an arrangement of frieze drawers. Tripod tables of this design, with round or scallop tops on open-twist columns, were produced in workshops in Srinagar in the late 19th century. A similar example is in the Peabody Essex Museum, Salem.



Model for the Jam Shri Rawalji Monument, 1926–34, Herbert Haseltine (1877–1962), gilded and painted plaster, ht 169cm, Sladmore Gallery, London

The pedestal for this monument to the founder of Nawanagar was designed by Edwin Lutyens, and the model for the horse was a direct descendant of the charger that Jam Rawalji rode into battle. The stallion and his groom were sent to Haseltine's Paris studio where he finished the sculpture, a return journey of some 13,000 miles.

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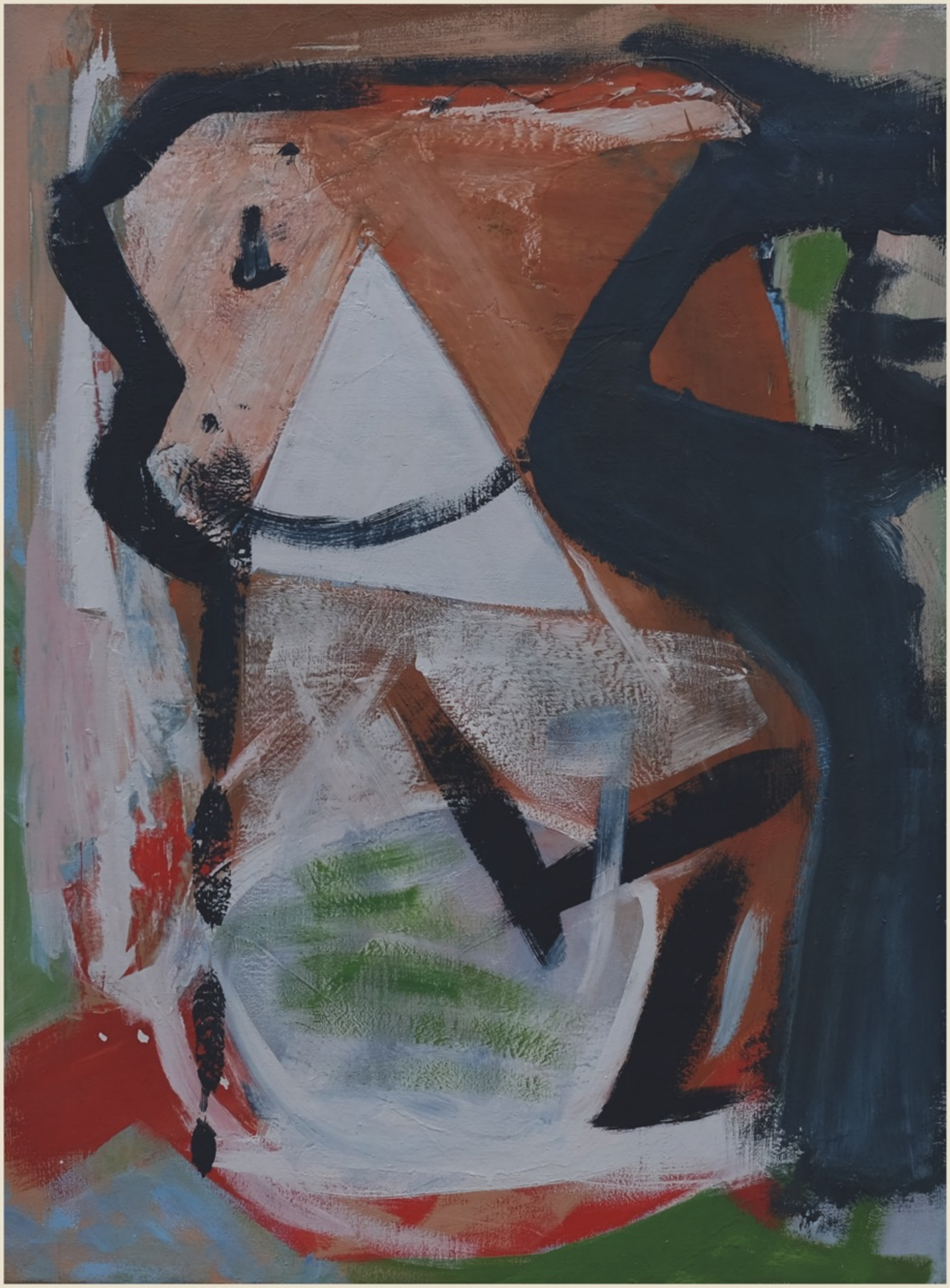


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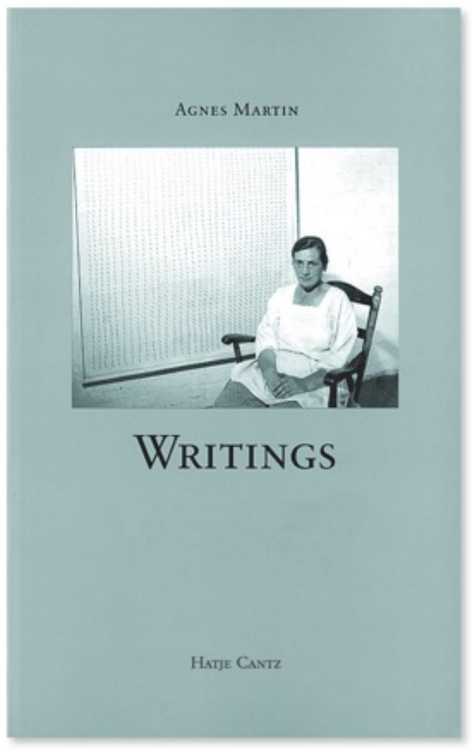
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MASTERPIECE® SELECTION

Idris Khan, artist, picks out some of his favourite masterpieces



Writings, Agnes Martin's collected letters, lectures and journals (Hatje Cantz, 2005)



In London, my favourite space to spend time is the **Rothko Room** at Tate Modern. I remember the first time I walked in and the impact it had on me. In that moment I knew I would do everything in my power to become an artist, and try to create something as moving as Rothko's enveloping paintings.

South of the river, **Raqib Shaw** has created a magical garden in the most unexpected of places – an old sausage factory near the Peckham Road. The artist is a friend of mine, and what he's created here is a living, growing masterpiece. Surreal, epic and beautiful, with over 100 bonsai trees it's a real haven in the capital.

Agnes Martin was a remarkable painter, and *Writings* – her collection of letters, journals and lectures – is a great source of inspiration to me. Martin's meditative text gives an insight into an artist's way of life, and casts light on her continuous search for the sublime.

As a tribute to the late **Cy Twombly**, Gagosian's 2012 touring exhibition of his last eight paintings was both uplifting and poignant. They were so intense and typified the freedom that Twombly had mastered as an artist. I saw it in London, and here the gallery itself was made smaller so that the viewer was almost enclosed by the strong green, red and yellow paintings. I was incredibly moved knowing these were the last works he left.

Robert Rauschenberg's *Erased De Kooning* of 1953 is a stroke of artistic genius. Rauschenberg's creation of an artwork entirely through erasure and the act of removing is masterful – especially his audacity in rubbing out work made by a modern-day master.

J.M.W. Turner's *Snow Storm – Steam-Boat off a Harbour's Mouth* was painted in 1842, but its composition was years ahead of its time. It informed my recent set of photographs at Victoria Miro.

The dal created by the chefs at **Bukhara** in Delhi is to die for. It's cooked over charcoal for 48 hours and then eaten with buttered naan bread. This dal is a masterpiece!

'Twombly's last paintings typified the freedom he had mastered as an artist'

Photo courtesy of Idris Khan's Studio and Victoria Miro Gallery



Home and studio of Raqib Shaw (b. 1974), Peckham, London



Snow Storm – Steam-Boat off a Harbour's Mouth, 1842, Joseph Mallord William Turner (1775–1851), oil on canvas, 91.4 x 121.9cm, Tate Collection

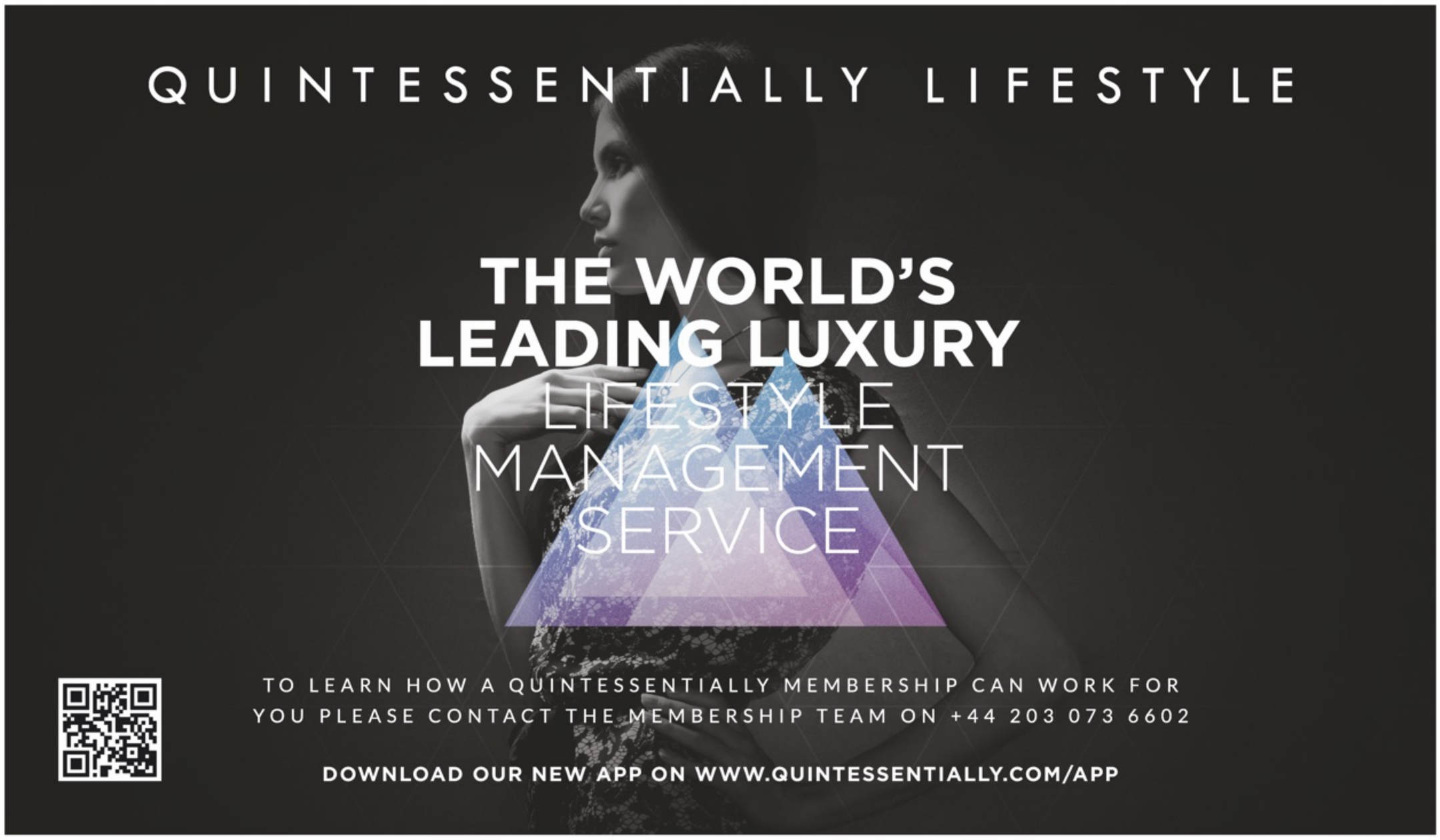


Erased De Kooning Drawing, 1953, Robert Rauschenberg (1925-2008), traces of drawing media on paper with label and gilded frame, 64.1 x 55.3cm, SFMOMA Collection



Installation view of the Rothko Room at Tate Modern, London

Photo: James Mollison | Photo: Ben Blackwell © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY
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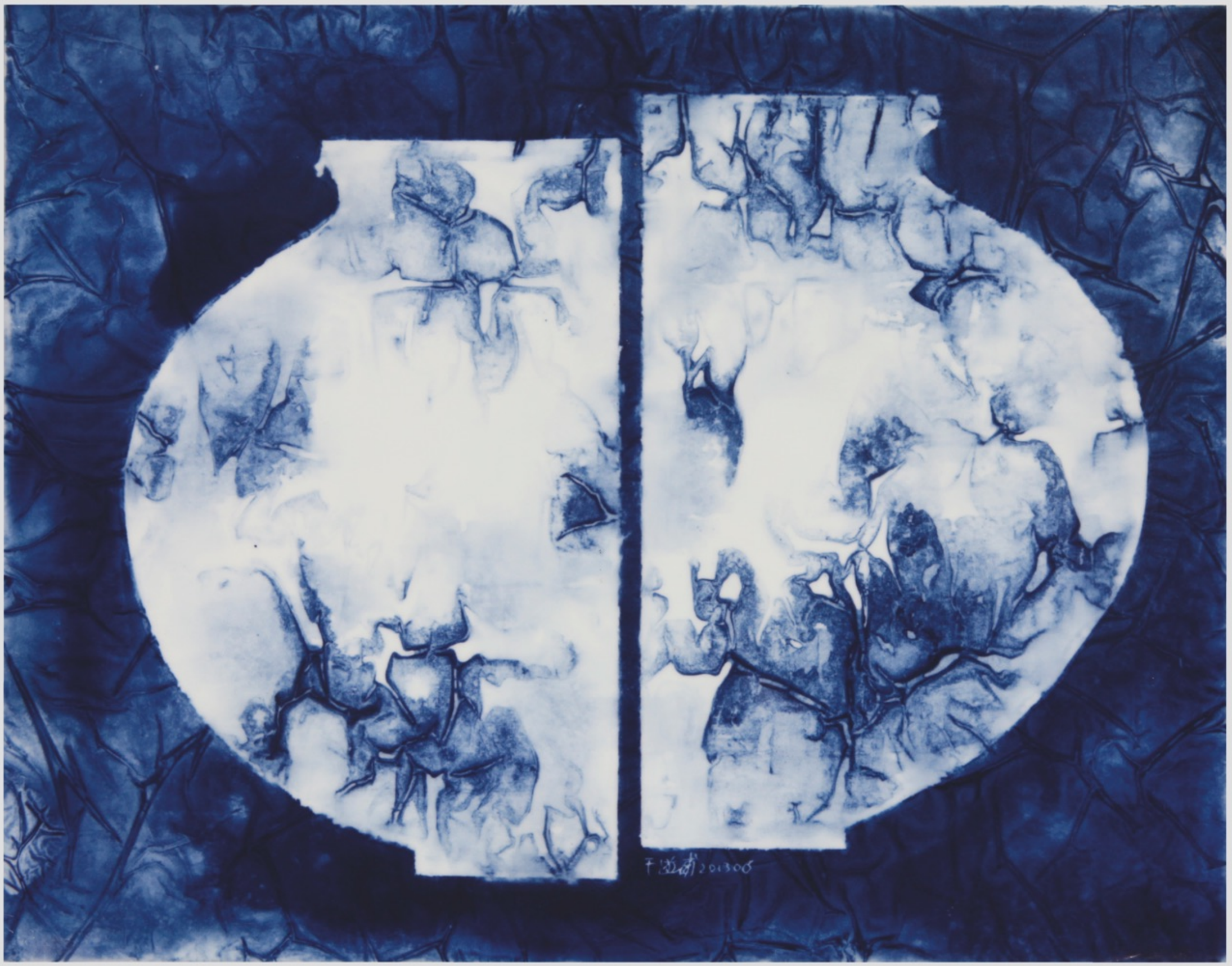
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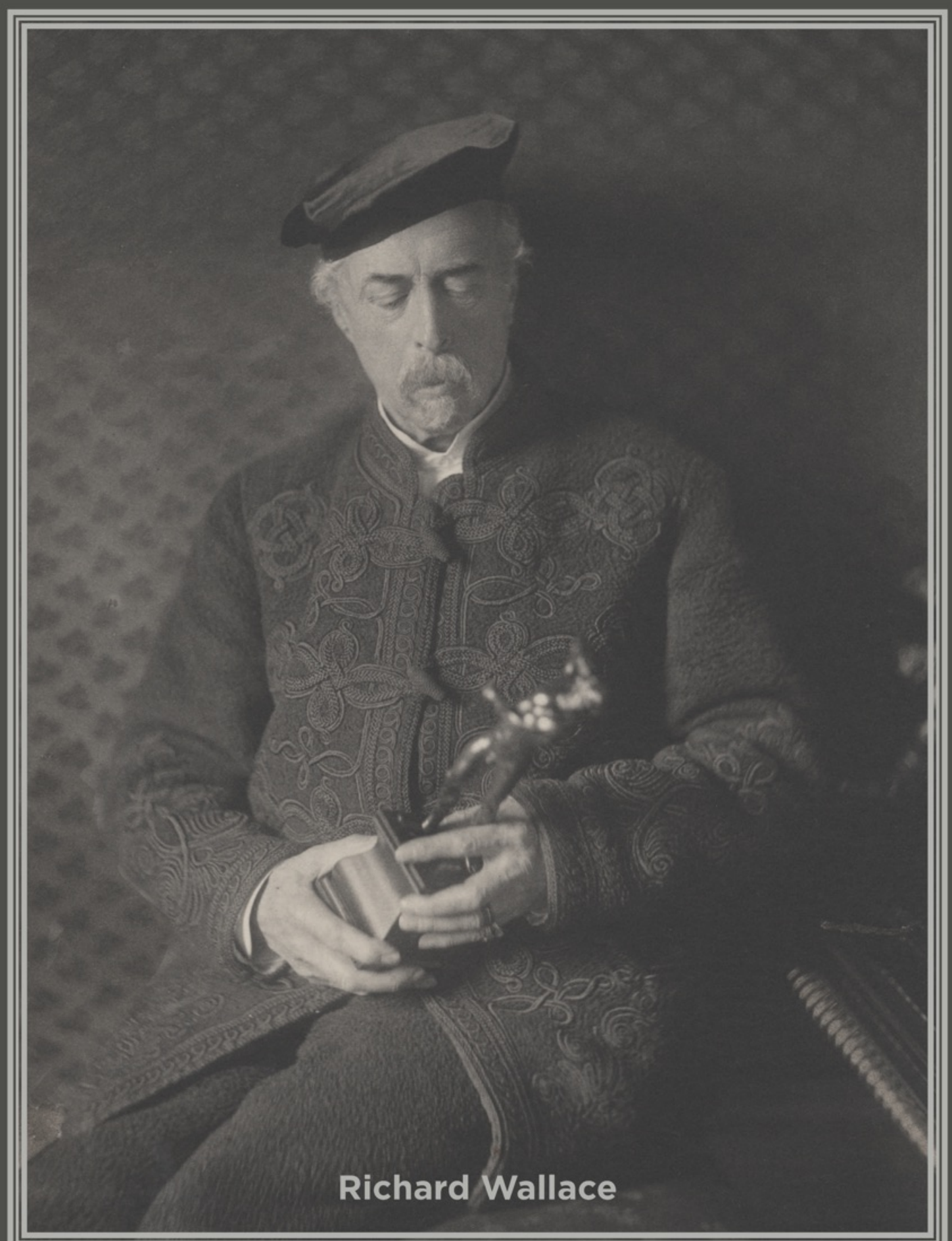
John Downman, A.R.A., (British,1750-1824)
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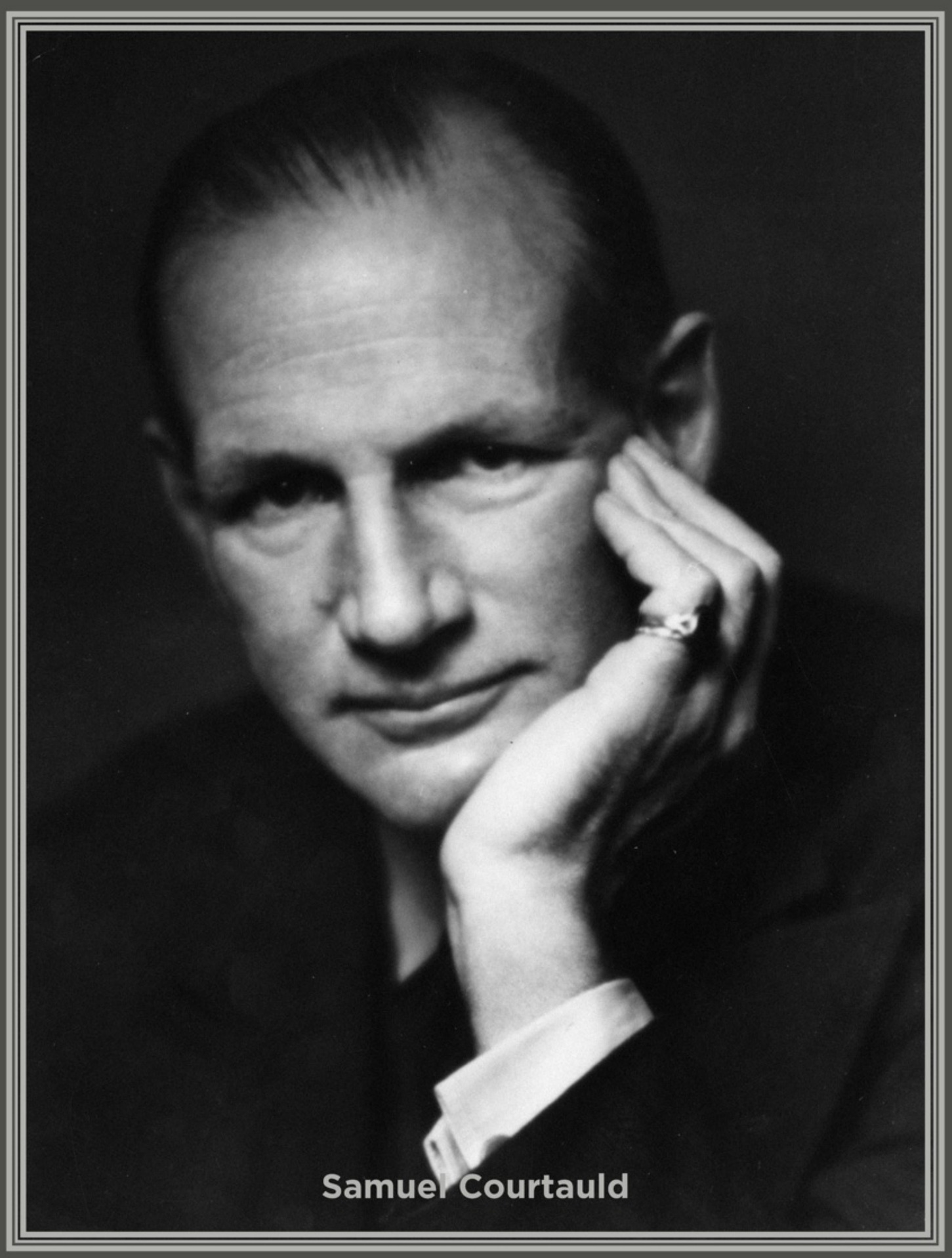
MASTERPIECE® FEATURE

LASTING



Richard Wallace

LEGACIES



Samuel Courtauld

Two collectors from very different backgrounds left similarly outstanding bequests of art to London, writes James Hamilton

PREVIOUS PAGE, LEFT
Sir Richard Wallace (1818–90), photographed in 1888

PREVIOUS PAGE, RIGHT
Portrait of Samuel Courtauld (1876–1947), date unknown

Were Richard Wallace (1818–90) to walk into Hertford House today he would not only feel entirely at home, but he would think that in his absence his housekeeper had done a pretty good job. Refurbished, relined, rehung and rejuvenated, the Wallace Collection has come back into its own.

Across London, The Courtauld Gallery in Somerset House holds a collection that complements the Wallace in its chronological spread, rivals it in quality and, although smaller in extent, mirrors it in ambition. If Samuel Courtauld (1876–1947) were to walk into Somerset House today, he would not only think that the custodians of his eponymous gallery have done his legacy proud, but his faith in the public utility of art would also be redoubled.

We owe these two collections to the philanthropy of several very different individuals, who nevertheless shared a far-sighted understanding of the likely needs of future generations: Sir Richard and Lady Wallace, and Samuel Courtauld. Richard Wallace was born into the world of aristocratic 19th-century collecting; Samuel Courtauld came to it as a respite from the demands of 20th-century textile manufacture. The two men could not have come from more different backgrounds, but they shared a desire to work for public improvement, and to bring together for the public benefit some wonderful things.

Although the Wallace Collection is in part the result of Richard Wallace's connoisseurial eye, we owe a greater debt to his acumen, timing, philanthropy, curatorship – and to his apparent indifference to social orthodoxies. Wallace was the eldest son of Richard Seymour-Conway, Viscount Beauchamp, who would become Lord Yarmouth and, ultimately, the fourth Marquess of Hertford. However, Richard Wallace could never inherit any of these grand titles as he was illegitimate and his father never publicly acknowledged his paternity. From the age of six, Richard Jackson as he then was (his mother was a Mrs Agnes Jackson), lived in Paris with his paternal grandmother, in the rue Taitbout, east of the Opéra. It was here that his character and tastes were formed. (Later, Richard dropped Jackson to replace it with his mother's maiden name, Wallace.)

Acting as his father's secretary and agent, Richard became an influential figure with easy access to people, collections and money. When his father became the 4th Marquess of Hertford in 1842, the pair worked the art market both together and independently. They acquired paintings by Watteau and Boucher, Rembrandt, Hobbema and Rubens, and three of the Wallace Collection masterpieces, Poussin's *Dance to the Music of Time* (*c*. 1634–36), Fragonard's *The Swing* (1767) and Frans Hals' *Laughing Cavalier* (1624), along with all manner of British and European paintings, French furniture, ceramics, silver and other *objets d'art*.

All these added to the sumptuous collection already formed by the first three marquesses. When the first marquess took the Grand Tour and visited Canaletto in his studio he bought all six paintings; the second added works by Reynolds, Gainsborough and Romney; the third marquess bought Titian's *Perseus and Andromeda* (*c*. 1554–56). The Wallace Collection cannot be understood without a knowledge of the contributions of the five generations of one family that created it. And the mid 19th century was an exciting time for the art market, when political and financial uncertainty in France and Italy enabled British collectors to acquire masterpieces.

Father and son were not always in harmony. When Richard ran into trouble on the Paris stock exchange, his father



The Swing, 1767, Jean-Honoré Fragonard (1732–1806), oil on canvas, 81 x 64.2cm, Wallace Collection, London

Image courtesy the Wallace Collection | Image: courtesy the Courtauld Institute of Art, London | image courtesy the Wallace Collection



The Great Gallery at the Wallace Collection, London



Vase ‘grec à rosettes’, probably by Jean-Claude Chambellan Duplessis the Elder (1695–1774), soft-paste porcelain, gilded, one of a pair, each 47.6 x 26cm, Wallace Collection, London

settled his debts by buying up Richard’s collection and adding it to his own.

As the unmarried fourth marquess grew older, he became a lonely recluse. His horizons shrank to the extent of his drawing room in Paris and to the paintings on his walls. By the 1860s the collection was displayed and stored at a variety of locations in Paris and London. The principal of these was at what was then called Manchester House, in Manchester Square off Oxford Street. Before he died in August 1870, according to the French art critic, Charles Yriarte, the marquess ‘lived a withdrawn, invisible life, always seemed to be ailing, never entertained... and, since he was absolutely indifferent to all movement and life, would not even have drawn back his curtain to see a revolution go by in the street’.

The marquess left all his unentailed property – houses, land and the art collection – to his son Richard Wallace. This supremely sensible move paved the way for the Wallace Collection as we know it today. (It might of course have been known as the Hertford Collection, or even the Jackson Collection, but Wallace it was, and remains.)

Revolution and civil disorder now touched the part of the collection that remained in Paris. Here, Richard Wallace’s organisational talents – he often behaved like a pioneer museum director – came to the fore. During the Franco-Prussian War, as Paris came under siege and afterwards, in the uprising of the Commune in 1870–71, Wallace protected the collection behind barricades, and undertook more urgent



The Laughing Cavalier, 1624, Frans Hals (1582/3–1666), oil on canvas, 83 x 67.3cm, Wallace Collection, London

Images courtesy the Wallace Collection



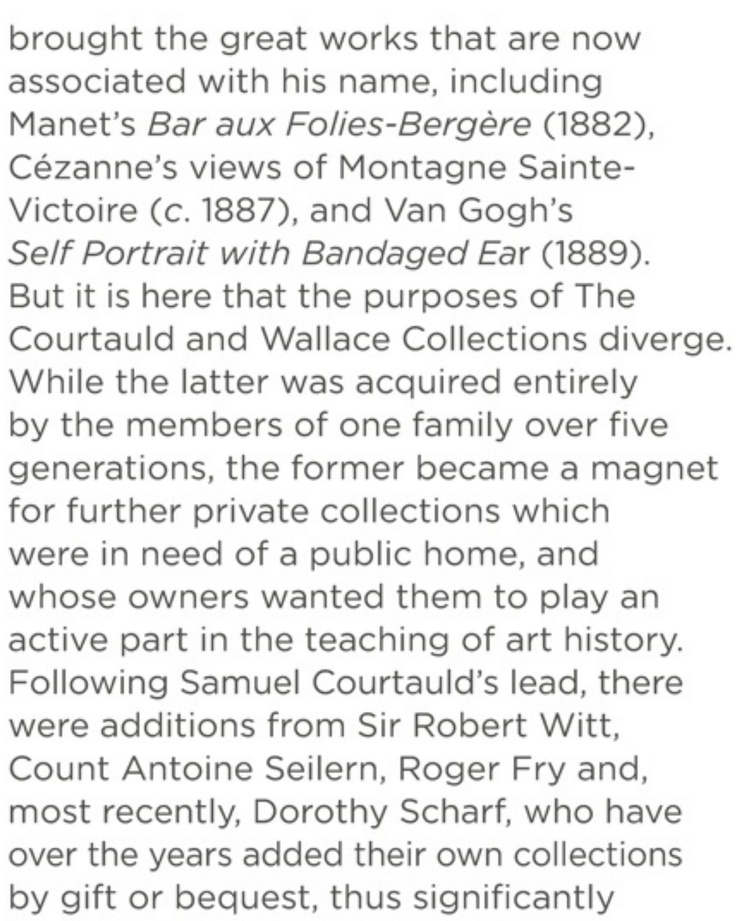
Self-Portrait with Bandaged Ear, 1889, Vincent van Gogh (1853–90), oil on canvas, 60.5 x 50cm, The Courtauld Institute of Art, London

humanitarian endeavours. He paid for the setting up of field hospitals, contributed to charitable funds for victims of the siege and, when peace returned, he paid for the installation of 50 drinking fountains around the city. Many of these fountains survive and are known as Wallaces.

But even then the future was uncertain. Despite Richard Wallace's best efforts to make a gift of the collection to the nation, his hopes that the British government would give it a permanent home were repeatedly dashed. When Wallace died in 1890 he left his collection to his wife, Amélie-Julie-Charlotte Castelnau, and it is to Lady Wallace that we should be ultimately grateful, as it was she who saw it protected from the art market, and safely in public hands, by the time of her death in 1897.

In the 20th century, we can see the serious-minded Samuel Courtauld as a counterpart to Richard Wallace. What we now enjoy as the Courtauld Gallery and the Courtauld Institute of Art grew out of the profits, accrued since the early 19th century, first from silk manufacture, and then from the mass production of rayon and other man-made textiles to clothe and furnish the world. The Courtaulds were originally Huguenot refugees who brought their skills as silversmiths to London in the 17th century, before – thanks to the energy of an earlier Samuel Courtauld (the great-uncle of Samuel the collector) – their focus changed to silk. For Samuel Courtauld collecting became an outlet for an innate sense of adventure, which he kept well under control in business.

Throughout the 1920s Courtauld



The Courtauld Gallery, London

brought the great works that are now associated with his name, including Manet's *Bar aux Folies-Bergère* (1882), Cézanne's views of Montagne Sainte-Victoire (*c*. 1887), and Van Gogh's *Self Portrait with Bandaged Ear* (1889). But it is here that the purposes of The Courtauld and Wallace Collections diverge. While the latter was acquired entirely by the members of one family over five generations, the former became a magnet for further private collections which were in need of a public home, and whose owners wanted them to play an active part in the teaching of art history. Following Samuel Courtauld's lead, there were additions from Sir Robert Witt, Count Antoine Seilern, Roger Fry and, most recently, Dorothy Scharf, who have over the years added their own collections by gift or bequest, thus significantly enriching The Courtauld's holdings.

Britain's public art collections, whether in London, Birmingham, Manchester or Newcastle have always been a source of solace, enlightenment and enjoyment. Collectors and philanthropists such as Richard Wallace and Samuel Courtauld are not exclusively figures of the past; these two far-sighted individuals are also role models in the present and for the future. They both saw clearly that works of art, which attracted them in their day, would continue to resonate down the centuries. We will always be looking for a new Richard Wallace and a new Samuel Courtauld.

James Hamilton is the author of *Turner – A Life* (Sceptre) and *A Strange Business – Making Art and Money in Nineteenth-Century Britain* (Atlantic Books).



Montagne Sainte-Victoire, *c*. 1887, Paul Cézanne (1839–1906), oil on canvas, 66.8 x 92.3cm, The Courtauld Institute of Art, London

The Samuel Courtauld Trust, The Courtauld Gallery, London | Photo: © Benedict Johnson Photography

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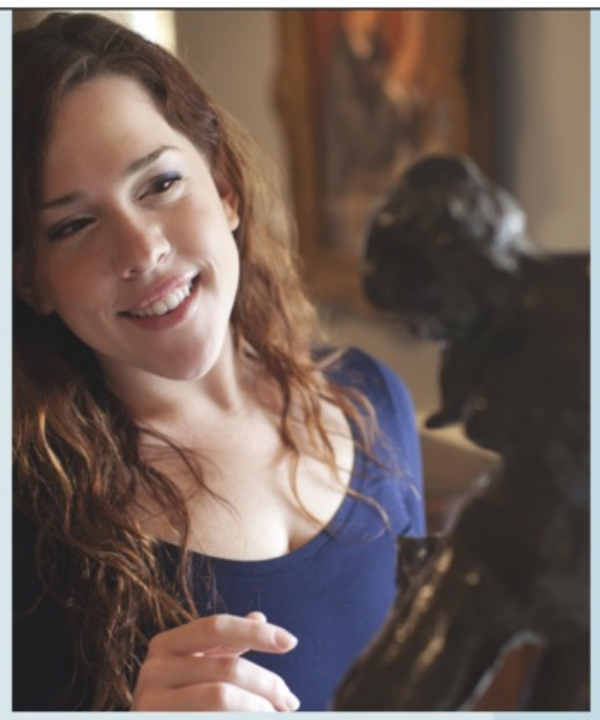
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MASTERPIECE® FEATURE

KEEPING TIME



Richard Garnier celebrates the greatest collection of English clocks to come to the market for almost a century

PREVIOUS PAGE
The Medici Tompion, no. 278, *c*. 1696, Thomas Tompion (*c*. 1639–1713), an ebony and giltmetal *grande sonnerie* spring clock, ht 71cm

When I first began working in the antique clock trade in the mid 1970s, it was widely thought that the era of big collections was over. Early 20th-century assemblages of clocks such as the Iden and Wetherfield Collections – the latter, featuring 222 clocks by prime makers, was sold in 1928 – no longer seemed possible. Good clocks had generally become too dispersed and appeared too infrequently.

How wrong we all were. At this year's Masterpiece London, the outstanding Tom Scott Collection, assembled over the course of 30 years, is offered for sale in its entirety by Carter Marsh & Co of Winchester – the largest single offering of English clocks since the Wetherfield Collection. Scott's (1945–2012) prime interest was the work of Thomas Tompion (*c*. 1639–1713), his partners, associates and successors. Of the 100 clocks, watches and scientific objects, 47 of these are attributed to, or have links with Tompion, who is widely considered England's finest clockmaker.

Scott's fascination with clocks sprang as a related mechanical interest from his involvement in the motor trade. His father had started out in general motor sales, before successfully diversifying into mobile-crane hire for construction sites, acquiring the world's largest telescopic crane. Scott vastly improved the financial performance of the family businesses, and he and his brother were able to sell up in 1987 and transfer their operations to the Channel Islands. As in his business life, Tom's collecting passion was always tempered by a cool head, but he could certainly strike quickly when necessary.

The presence of three of Tompion's rare triple-train *grande sonnerie* clocks in the collection is extraordinary. These are a burr walnut longcase clock of potential royal provenance; the Medici spring clock, gifted by William III to Cosimo III de' Medici, but still not paid for at the time of the king's death



The Scott Cumberland Tompion, un-numbered, *c*. 1704–08, Thomas Tompion, year-going, hour- and quarter-striking restored spring clock with perpetual calendar and equation of time, ht 91.4cm



Spring clock in the manner of Tompion, no. 62, Daniel Quare (1649–1724), striking and quarter-repeating spring clock, ht 29cm



The Hanover Tompion, no. 417, *c.* 1704–08, Thomas Tompion, turtleshell and giltmetal *grande sonnerie* spring clock, ht 81cm

– a debt that Queen Anne refused to honour; and the Hanover turtleshell spring clock.

There is a further three-train movement of extraordinary complexity, attributed to Tompion and one of his apprentices, Edward Banger (fl. 1595–1713). Its unique specification comprises year-going duration, hour and quarter strike, perpetual calendar and equation of time; as a result, it comfortably exceeds the Mostyn clock in the British Museum, formerly considered Tompion's outstanding mechanical achievement. Once credence is given to its having been commissioned by Queen Anne's husband, Prince George of Denmark, the Duke of Cumberland (based on a reasoning too complicated to set out here), the Scott Cumberland clock may be considered the greatest achievement to have stemmed from Cumberland's patronage of Tompion.

The way that Scott acquired the bare movement of this clock, and sponsored its research and restoration, was symptomatic of his inquisitive approach to collecting. Indeed, a crucial spin-off from his collecting activity is the research it has prompted. The book by myself and Jonathan Carter, recently published in celebration of the collection, sheds new light on Cumberland as Tompion's most ambitious patron.

Clocks by Joseph Knibb (1640–1711) and family were also of interest to Scott, resulting in the acquisition of pieces such as the Henry Graves double-six *grande sonnerie* longcase clock. His earliest purchase in the collection was another quarter-striking Knibb longcase, in a rare walnut case with a cariniana-wood carcass. He was a comparatively late convert to the work of Daniel Quare (1649–1724), but again what he acquired has prompted research into Quare's workshop practice and evolving style, including categorising the clockmaker's barometers and a study of the small-sized spring clocks made in association with Tompion or his semi-independent outworkers. Another line of research prompted by the collection has been into the Tompion clocks at the Royal Observatory at Greenwich, where Tompion was appointed clockmaker in 1676; Scott acquired the only contender for the 'lost' third clock from the Octagon Room there.

Besides the Scott Cumberland Tompion, another of Prince George's clocks has been identified in the collection – the Hanover turtleshell *grande sonnerie* spring clock, com-missioned for Queen Anne. This was sold at auction in 2003 with an unspecified German provenance. Its true provenance has emerged from the discovery of its bequest, in the 1788 will of George I's natural daughter, Petronella, Countess of Chesterfield, to a cousin in Germany whose direct descendant sold it at auction. This has in turn led to the identification of its counterpart in a similar clock in the Fitzwilliam Museum, Cambridge, which has been established as the one in William IV's *Pictorial Inventory*, annotated there as a perquisite claimed by the Lord Chamberlain on the king's death. They are effectively a 'his-and-hers' pairing for Prince George and Queen Anne: the Fitzwilliam clock has a military trophy on the engraved backplate, for Cumberland, while Tom Scott's clock, without military imagery, is identified as being for the queen. That clock reflects the depth and quality of the Scott Collection, as offered by Carter Marsh & Co at Masterpiece London this year.

Richard Garnier is the co-author of *The Golden Age of English Horology, masterpieces from the Tom Scott Collection* (The Square Press).



Quarter-striking longcase clock with skeletonised dial, *c.* 1680, Joseph Knibb (1640–1711), burr walnut on cariniana, ht 195cm

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Amanda Levete, architect, picks out some of her favourite masterpieces



This Is Just to Say, 2011, Edmund de Waal (b. 1964)



One of my favourite buildings is Frank Lloyd Wright's **Guggenheim**. I visited it again very recently. Breathtaking as ever, it brilliantly challenges the grid of the New York City block and is probably the most radical commentary we will ever see on the relationship between art and architecture.

For me the **Victoria and Albert Museum** is the greatest museum, so it is a huge privilege to be designing its biggest building project in 100 years. It is an extraordinary institution that houses an unparalleled knowledge and understanding of the designed world. But it is the **V&A's ceramics galleries** I return to over and over again: they have inspired our design for what will be the first porcelain courtyard in the world.

Edmund de Waal's work tells stories in porcelain, collapsing the division between words and objects. He has lifted ceramics into another realm and fuelled my obsession with porcelain and vitrines.

I have been going to **Kensington Gardens** ever since I was a student. I know it so well, but look forward to every visit. You can take in a show at the Serpentine Gallery and wander in the beautifully restored Italian Gardens and around the fountains; on Sunday you can watch model sailing boats being raced on the Round Pond, row a boat in the summer, and see ***The Arch***, a sculpture by Henry Moore. Gardens are one of London's greatest assets, but for me this is the finest expression of an urban park and a great piece of royal patronage.

There is so much to learn from the exterior of **Gesù Nuovo**, a baroque church in Naples. The façade is articulated with intricately carved stone that expertly plays with light and shadow, and breaks down a massive and largely opaque volume to a more human scale.

The depth of Zurbarán's observation creates a kind of hyperreality. Whenever I see a bumpy, thick-skinned lemon at a market stall, I feel that I am looking at an image from ***Still Life with Lemons, Oranges and a Rose***. It is a reminder that there is sublime beauty in the ordinary.

'Kensington Gardens is a great piece of royal patronage'

© Edmund de Waal | photo: © Peter Guenzel



Still Life with Lemons, Oranges and a Rose, 1633, Francisco de Zurbarán (1598–1664), oil on canvas, 62.2 x 109.5cm, Norton Simon Museum, Pasadena



Solomon R. Guggenheim Museum, New York, 1959, designed by Frank Lloyd Wright (1867–1959)



Cabinet in the ceramics galleries at the V&A, London



The Arch, 1980, Henry Moore (1898–1986), in Kensington Gardens, London



Façade of the church of Gesù Nuovo, by Giuseppe Valeriano (1542–96)

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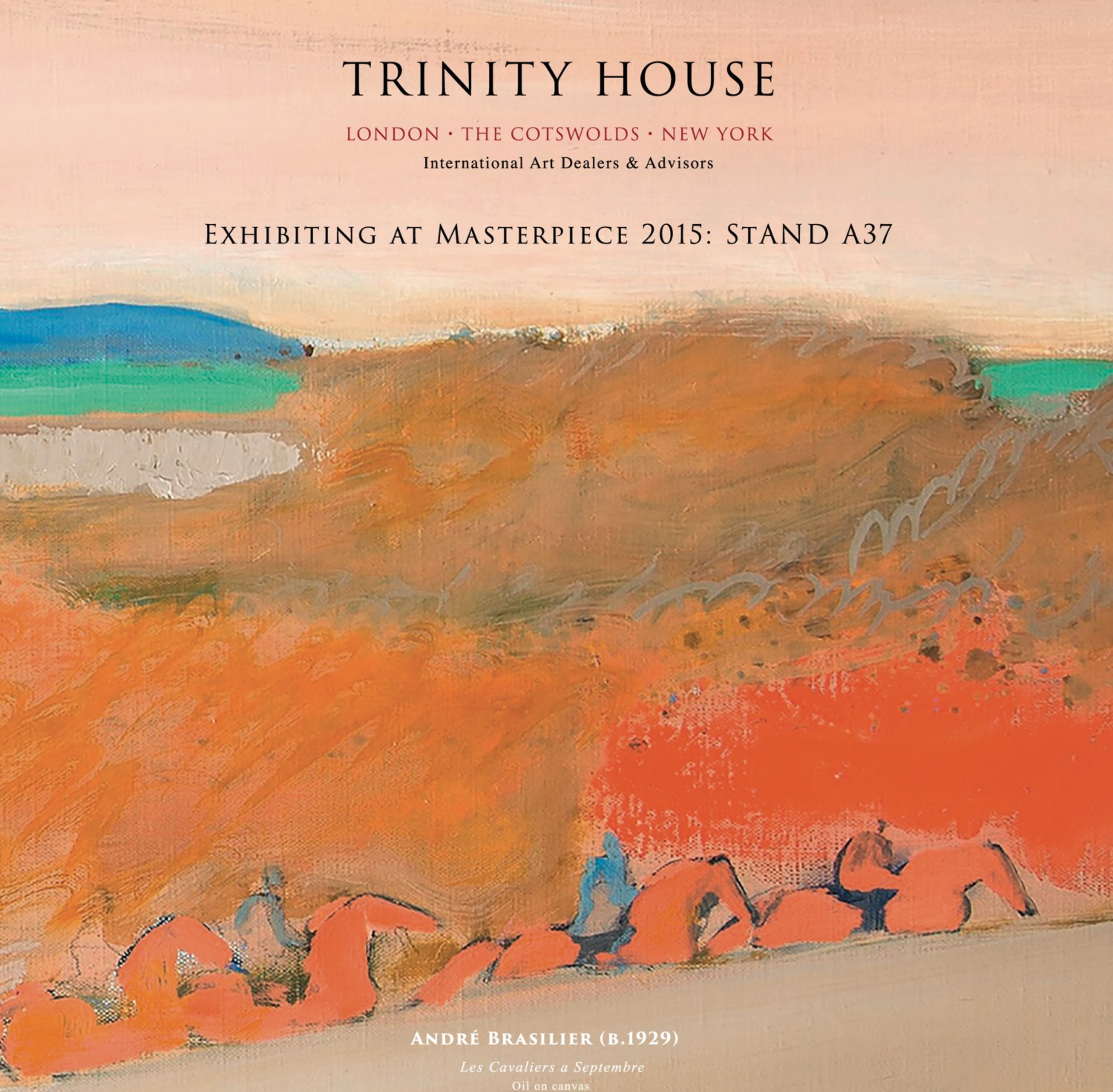
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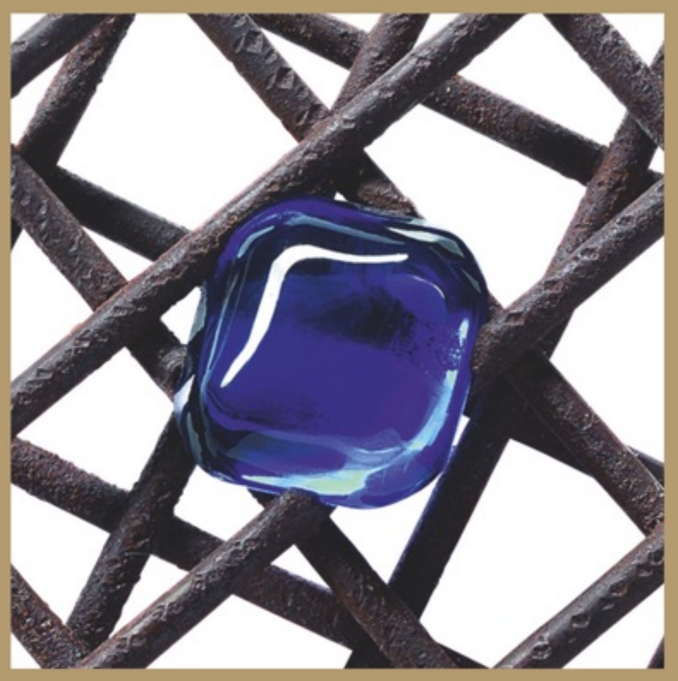
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PAST MASTERS

Contemporary designers reveal their historical influences



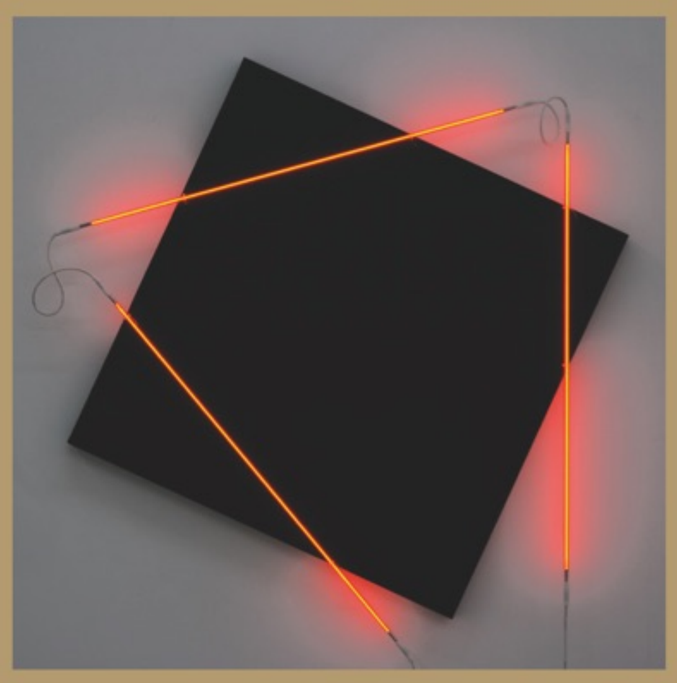




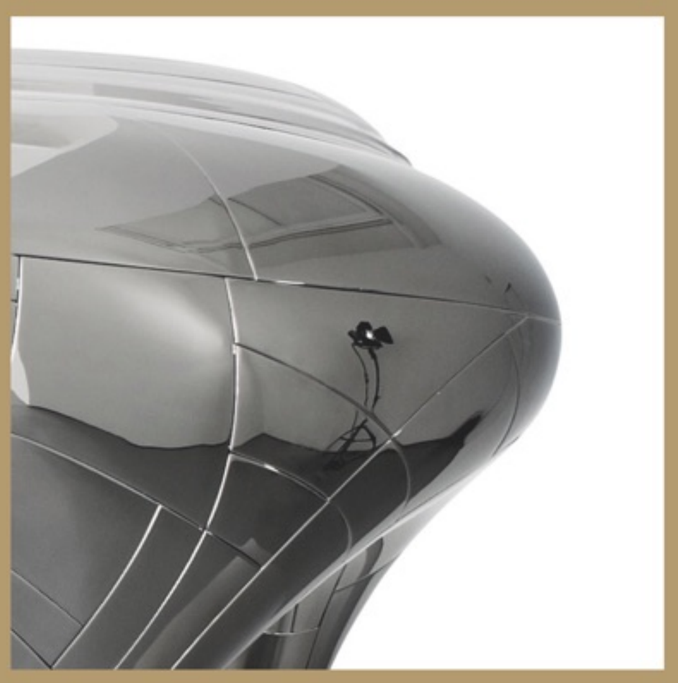




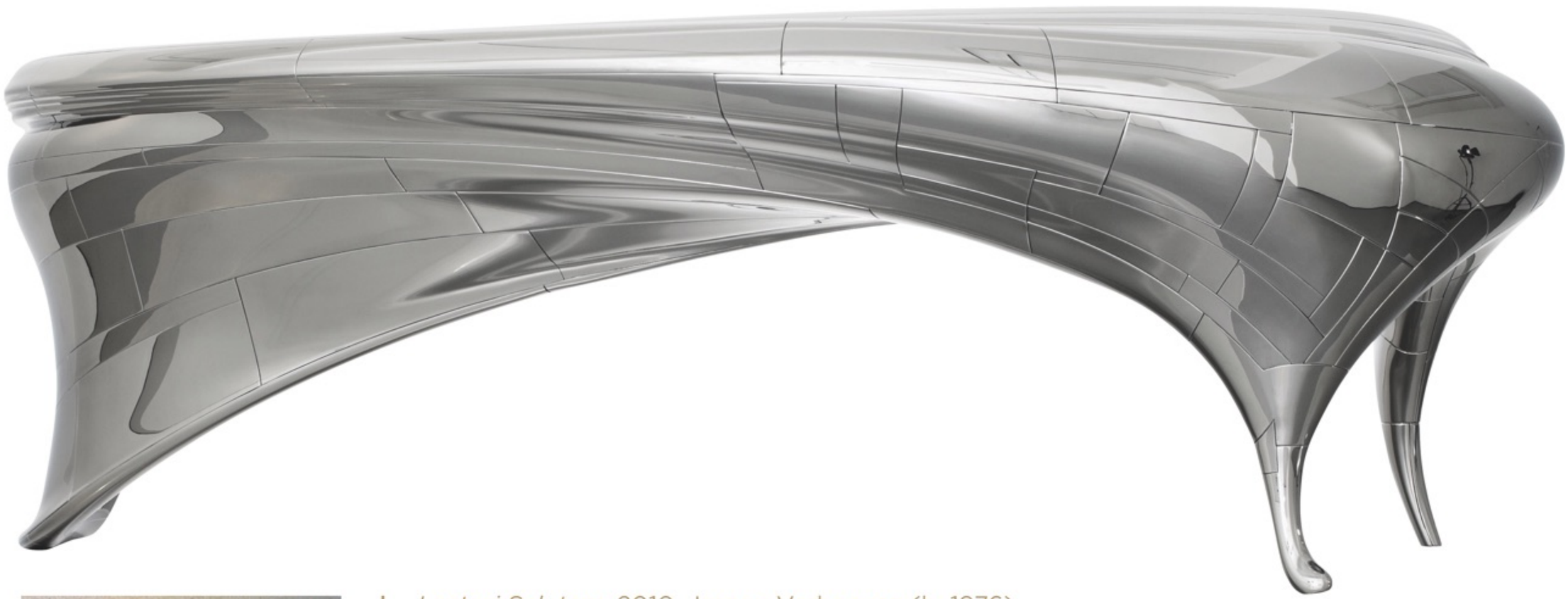








JEROEN VERHOEVEN OF DEMAKERSVAN INFLUENCED BY FRANÇOIS LINKE



Lectori Salutem, 2010, Jeroen Verhoeven (b. 1976), polished stainless steel, 77 x 242.4 x 110.7cm

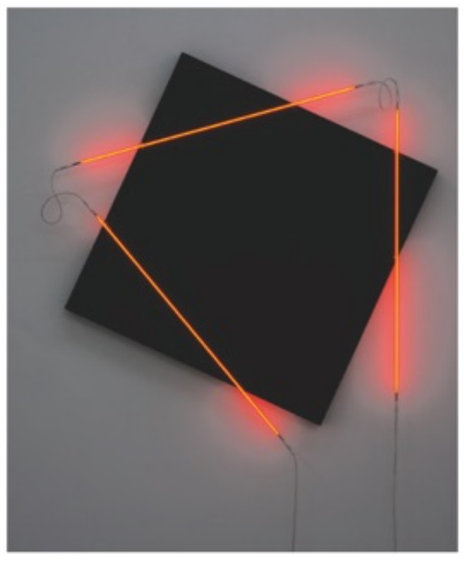


Sketch for a Louis XV commode, date unknown, François Linke (1855–1946)

The desk is inspired by our 'Cinderella' table (2005–6), but this time we particularly wanted to work with the car industry. We used a piece of a car manufacturer's production line as well as drawings by François Linke (the French cabinetmaker), and made a new work. It follows the same principle as the 'Cinderella' table: craftsmanship today should use 21st-century tools and techniques, to create works that are as visually amazing as possible. I'm sure Bernini would have used robots if he'd had the chance!

www.blainsouthern.com

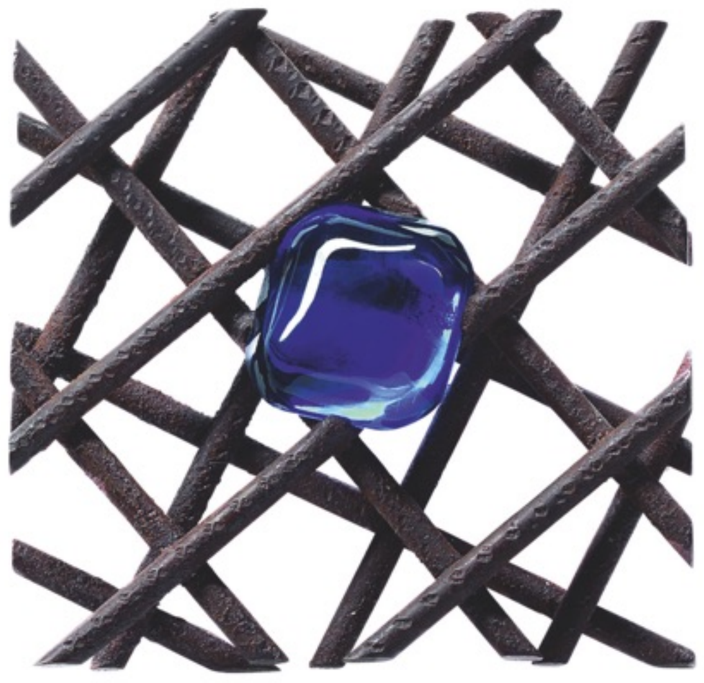
CHRISTIAN HEMMERLE INFLUENCED BY FRANÇOIS MORELLET



Néons 3D : 15°-90°-50°, 2015, François Morellet (b. 1929), acrylic on canvas on wood, white neon tubes, high-voltage cable and transformer, 143 x 133cm

François Morellet is a French abstract artist who turns 89 this year. My father Stefan first came across his work and was immediately drawn in by Morellet's minimalist, systematic and geometric forms. The next year I visited Morellet's studio in Cholet in western France with my father and my wife Yasmin. He explained how in the mid 1950s he became interested in configuring the picture field as an infinite structure reaching beyond the confines of the actual painting itself. Morellet has used various techniques and has worked in all different kinds of media, but his interest in grids, planes, and the arrangement of lines within space has remained constant. Looking around the studio, we found that his work resonated with ours on so many levels. Like us, he is interested in the purity of line, shape, space and proportions. He inspired us to create this brooch: a particularly rare Burmese sapphire is set on a plane of textured iron, which is layered in a sequence of overlapping vertical and diagonal lines.

www.hemmerle.com



Brooch, 2015, Hemmerle, sapphire, iron and white gold, 51.3 x 49.7cm

'Morellet's work resonated with ours on so many different levels'

Photo: Peter Mallet 2011, image courtesy Blain|Southern, © Jeroen Verhoeven | Image courtesy 1stdibs
Image: courtesy Hemmerle © Christian Hemmerle | © the artist, image courtesy Atelier Morellet and Blain|Southern

BASED UPON INFLUENCED BY PAINTINGS OF THE CRUCIFIXION

In the cathedral of your spirit, 2015, Based Upon, bronze, 30 x 8.5cm



‘The work is inspired by the holy crown of thorns’

Based Upon is an art and design studio in London. *In the cathedral of your spirit* is a bronze sculpture in which we have made the material dance, by taking the form of a crown of thorns and twisting it back in on itself to make an unending sculpture. The piece incorporates themes of veneration, transcendence and humility in the face of the sublime – traditional themes of religious and devotional paintings typified by masters such as Velázquez.

Cast in bronze, the sculpture is 30cm in diameter and weighs around 5lbs. Despite the inherent solidity of the bronze, the piece is formed of interwoven handwritten letters which lend it lightness and painterly fluidity. It’s almost a filigree. The work is inspired by the holy crown of thorns, in its proportions and barbed irregularity. Its form and expression evokes a visceral sensuality, alluding to love, suffering, sacrifice and the humility and joy of human beings in the presence of the ineffable and the divine.

This new Based Upon work preserves and reinvents a powerful icon of Western history, which is the subject of so many paintings. We have rejuvenated a traditional motif in contemporary form – with the allusions to laurel wreaths and the infinite circle of devotion. It is also an attempt to make this sculpture into a timeless work of art.

www.basedupon.com



Christ Crucified, 1632, Diego Velázquez (1599–1660), oil on canvas, 249 x 170cm, Museo Nacional del Prado, Madrid

© Based Upon | Image: Wikimedia Commons

INGRID DONAT INFLUENCED BY ANDRÉ GROULT



‘Commode Galuchat’, 2013, Ingrid Donat (b. 1957), bronze, 95 x 108 x 41.5cm



‘Chiffonier Anthropomorphe’, 1925, André Groult (1884–1967), Galuchat, beech, mahogany, ivory, ht 150cm, Musée des Arts Décoratifs, Paris

A historical work that has inspired me at different points in my career is ‘Chiffonnier Anthropomorphe’ by André Groult. In fact, one of my own pieces from 2011, ‘Hommage à Groult’ is a direct nod to this.

There are many reasons why I love Groult’s work. Firstly, the playfulness of incorporating feminine curves into a piece of furniture, and the surprise of the secret drawers, is a perfect blend of functionality and beauty. This is a key aspect of the Art Deco mindset.

Secondly, I love the texture of the shagreen material that he uses known as *galuchat* in French. The texture of the bronze engraving on ‘Commode Galuchat’, one of the works that Carpenters Workshop Gallery is presenting at Masterpiece London, celebrates this unusual texture with its circular markings. These patterns, that I often revisit in my work are also inspired by my love of Gustav Klimt’s paintings.

At the Carpenters Workshop Gallery’s research and development space in Roissy on the outskirts of Paris. I work with artisans on the development of new techniques but also on the rediscovery of old techniques such as those used by Groult.

www.carpentersworkshopgallery.com

‘I love the playfulness of incorporating female curves into a piece of furniture’

Image courtesy Carpenters Workshop Gallery | Photo: Musée des Arts Décoratifs, Photo: Saliko

VAN CLEEF & ARPELS INFLUENCED BY ITS FORMER CRAFTSMEN

While embodying the poetic world of Van Cleef & Arpels, the High Jewellery creations on display at Masterpiece London also reflect the savoir-faire of the Place Vendôme workshops – as well as the remarkable quality of the Maison's selection of precious stones. The emotion instilled by these gems is accompanied by the refinement of unique pieces inspired by nature, or by the pageant of dance depicted in these five ballerina clips, revealed for the first time at Masterpiece London.

These clips follow in the footsteps of Van Cleef & Arpels' ballerina clips, first created in the 1940s. Since then, the Maison has continued the tradition in a rich variety of poses and costumes. The face is represented by a rose-cut diamond, while the entire form is meticulously sculpted in three dimensions before being clothed in its precious tutu.

The skirt – in pink gold, set with rubies – is here spread out in all its volume, with superimposed precious stones evoking rich fabrics fringed with diamond lacework. The posture's asymmetry is emphasised by an elegant headdress of pear-shaped stones, while the dancer's grace extends to the tips of her shoes, punctuated by a round ruby.

www.vancleefarpels.com



Spanish dancer clip, *c.* 1940, Van Cleef & Arpels, platinum, yellow gold, rubies, emeralds, diamonds, 7 x 5cm



Ballerina clip, 2015, Van Cleef & Arpels, white gold, diamonds, pink gold, rubies, 6.3 x 4.3cm

BOUKE DE VRIES INFLUENCED BY THE GLASS COLLECTION AT THE V&A



While studying ceramics restoration at West Dean College, I did a three-month work placement at the Victoria and Albert Museum, when the conservation department was preparing the glass collection for the new glass gallery.

One object I was privileged to work on was a Roman glass cinerary urn from the 2nd century. The Romans believed in an afterlife that would be an idealised form of their worldly experience. This vessel is now also viewed by us as an object of great beauty.

The urn has always stayed with me, and when I started making my own sculptures using damaged ceramic objects, it came back to my mind. The idea began to germinate of combining its historical context with a contemporary interpretation. In these pieces I replicate an object's original shape in glass, which contains its fragments, to create an object imbued with a new meaning.

www.adriansassoon.com

Memory Vessel XXIV, 2015, Bouke de Vries (b. 1960), contemporary glass and remains of an 18th-century Chinese famille rose vase and cover, 17 x 17 x 38.5cm



Roman cinerary urn, late 1st century–2nd century, blown glass, 32 x 21.5cm, Victoria & Albert Museum, London

© Victoria and Albert Museum, London | Image courtesy Adrian Sassoon © Bouke de Vries | Photo: Patrick Gries © Van Cleef & Arpels

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Gary Tinterow, director of the Museum of Fine Arts, Houston, picks out some of his favourite masterpieces



‘We are programmed to recognise faces and to quickly evaluate them’

I have selected some objects that both resonate with me and also with one another. I’m attracted to them in part because they have faces – we are programmed to recognise faces and to quickly evaluate them. I also wanted to select objects that represent the span of our collection, but provide an insight into different cultures. One is a so-called ‘laughing man’ or ‘laughing baby’, which is an **Olmec ceramic**. It’s a young fellow and there’s something truly fascinating about his expression: it’s a laugh, but it’s not a simple laugh and it’s possible that there’s something menacing about it. Every time I go into that gallery I’m drawn to it, because it continues to be unresolved in my mind.

We have a great **Benin head** of a royal figure, whose neck has been encircled in rings. Here we have a convention of classicism, which may or may not have been known to the people of Benin in Africa, but it seems to me just as logical that artists there would have found the combination of eyes, to nose, to mouth, to width of head, to height of head, that most civilisations have discovered as being typically pleasing and beautiful.

The portrait of **Madame Cézanne** has some of the same features as the Benin bronze: the emphasis on the geometry and first defining the regularity of the face, then emphasising the irregularity of the face. Cézanne famously was known by his colleagues and acolytes for quoting art-school tropes like ‘Find the cone, the cylinder, the rectangle, the square’, and I’m sure he did work that way.

It leads me to **Brancusi** and *A Muse* (1917), which is polished and finished, and where the geometry is predominant. It has all the components Cézanne looks for, but all the features are undefined so again I feel that our minds are activated, looking at it to complete it.

The **Rogier van der Weyden** is just one of the glories of our collection. It’s a hauntingly beautiful *Virgin and Child*. Again, there’s a very strong emphasis on geometry, yet there are uncanny distinctions: the bony hands, the tenderness of the expression of the child and mother. And then, because it’s a Flemish 15th-century painting, I marvel at the precision of the rendering of the flesh and figures.

Photo: Jenny Antill, courtesy the Museum of Fine Arts, Houston



Virgin and Child, after 1454, Rogier van der Weyden (*c.* 1399–1464), oil on wood, 31.9 x 22.9cm, Museum of Fine Arts, Houston



Commemorative Head of a King, 16th–17th century, Benin, copper alloy, 29.2 x 22.9 x 22.9 cm, Museum of Fine Arts, Houston



Seated figure, Olmec, 1500–300 BC, ceramic, 30.5 x 23.5 x 18.4cm, Museum of Fine Arts, Houston



Madame Cézanne in Blue, 1888–90, Paul Cézanne (1839–1906), oil on canvas, 74.1 x 61cm, Museum of Fine Arts, Houston

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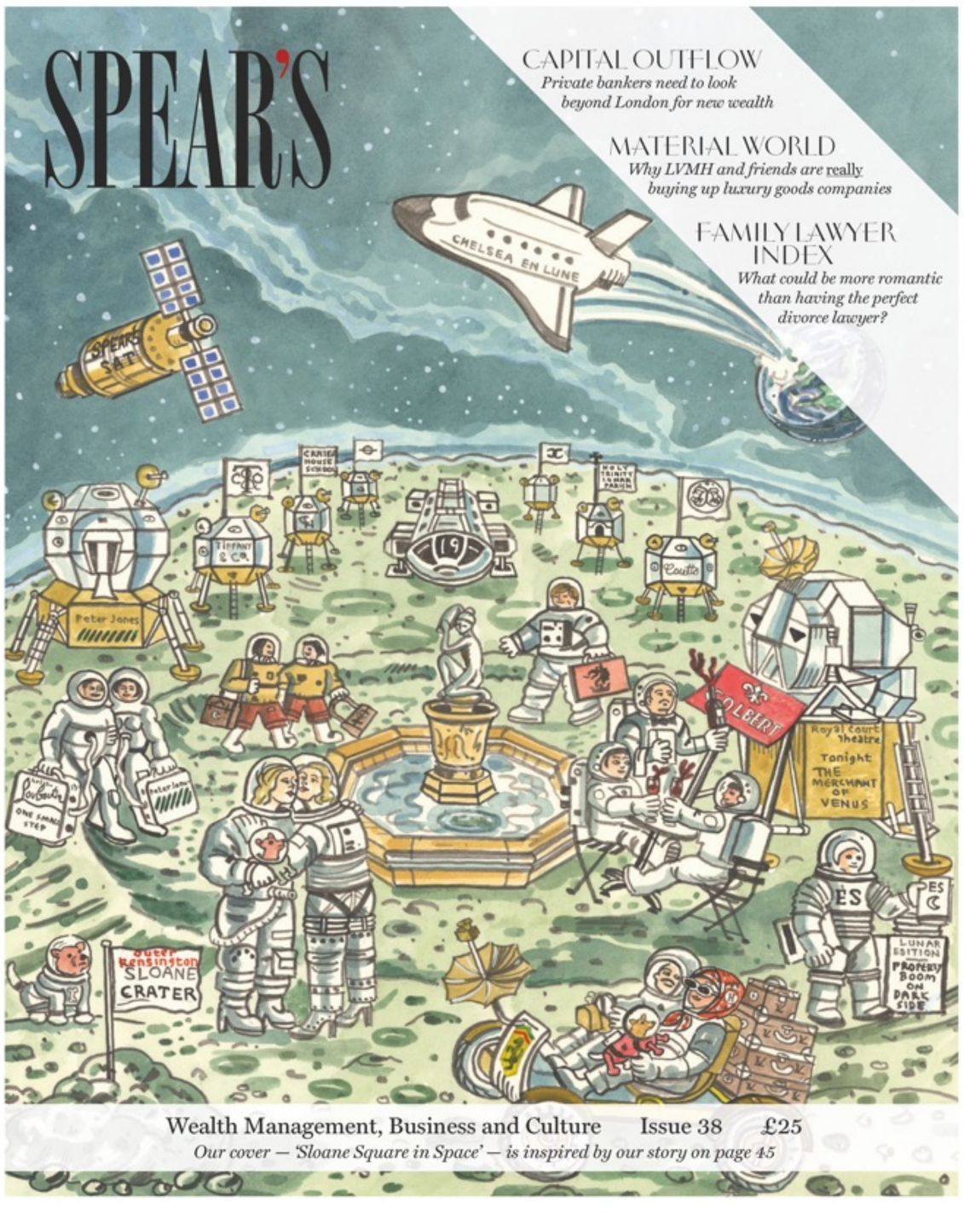
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MASTERPIECE® FEATURE

THE TRIUMPH OF BRITISH PAINTING



Francis Bacon and Lucian Freud's attachment to London helped turn the city into the art capital it is now, writes Martin Gayford





Three Studies of Lucian Freud, 1969, Francis Bacon (1909–92), oil on canvas in three parts, each 198 x 47.5cm

PREVIOUS PAGE
John Deakin's photograph of Timothy Behrens, Lucian Freud, Francis Bacon, Frank Auerbach and Michael Andrews, taken at Wheeler's in Soho, London, 1963

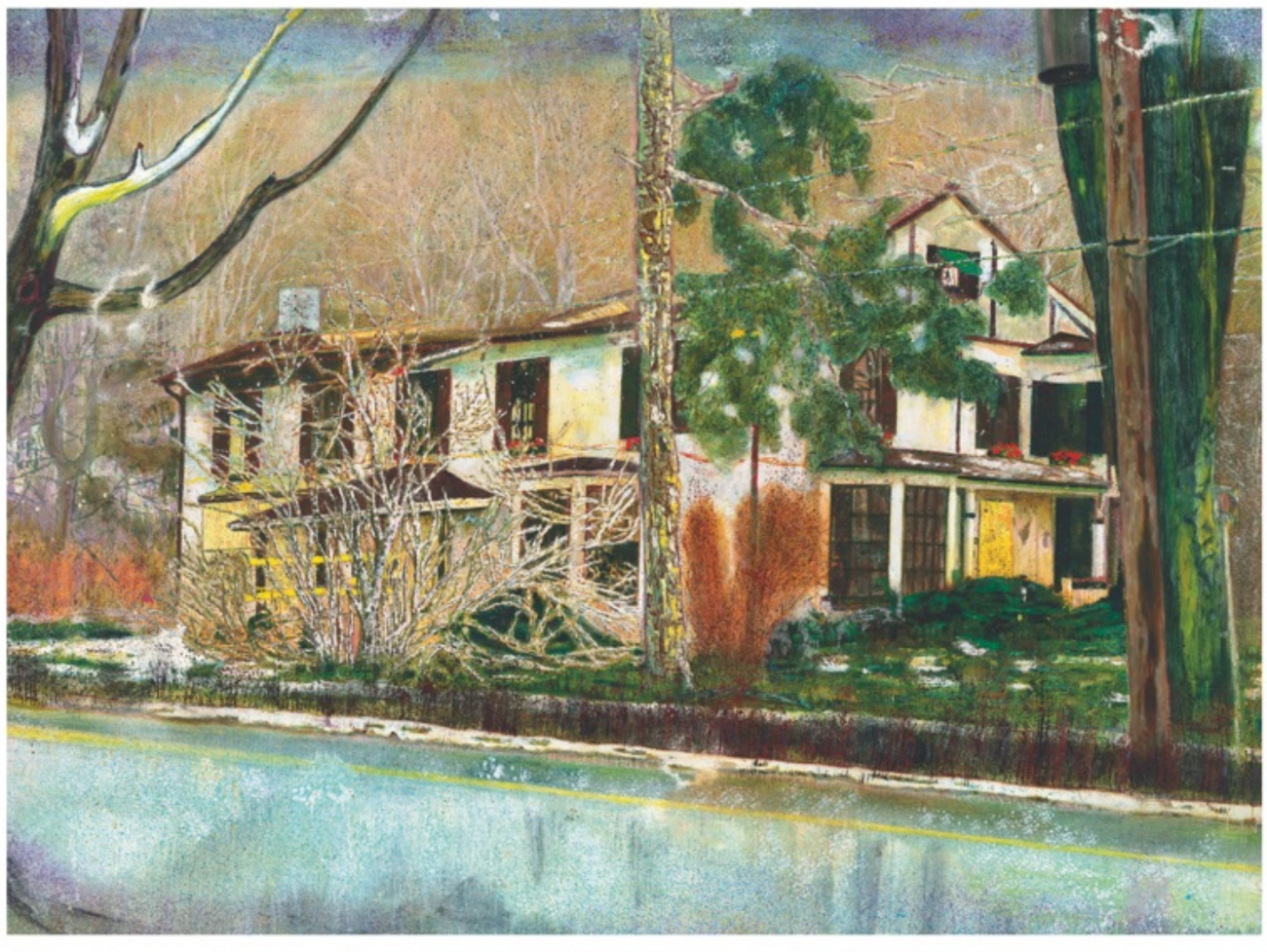
On 12 November 2013, a triptych by Francis Bacon, *Three Studies of Lucian Freud*, was sold at Christie's New York for $142.4 million, making it the most expensive work ever sold at auction. It would have sounded like a fantasy in 1969, when Bacon painted the three-part work. The artist would have found it hard to believe himself – and so would Lucian Freud, who felt that his friend's portraits of him were weaker than those of Bacon's other regular sitters, such as Henrietta Moraes, Isabel Rawsthorne and George Dyer.

What has changed over the last half century? There has certainly been a rise in Bacon's status since his death in 1992. As David Hockney reflected recently: 'In the late '50s Bacon was always seen as being slightly marginal: to one side of what was going on in the avant-garde. But in retrospect, it turns out that it was the other artists who were a bit to one side and Bacon was the greatest painter of a certain period, by far.' But that astonishingly high auction price is also a reflection of a rise in the standing of modern British art in general, and of figurative painting in particular.

It is telling that Zeng Fanzhi, one of the leading contemporary artists in China, regards both Bacon and Freud as important predecessors. He has painted pictures of both, including *Bacon with Meat* (2008) and one of Freud holding a fox, from a photograph by David Dawson. For him, these two London painters are sources and points of reference, in just the same way as Jackson Pollock, Dürer and Leonardo da Vinci are.

In 1969 (when Zeng was five years old), even Freud would probably have found this turn of events a little bit like something from *Alice in Wonderland*. His self-belief, like Bacon's, was extraordinary; on the other hand, he once told me that in the 1960s he had no income at all. Although he had a dealer, his paintings just weren't selling. I asked how long this situation continued – it was a particularly awkward one since by this point Freud had two ex-wives and a growing number of dependents. 'Oh, it began to get better in the '70s,' he said.

Other indications of the elevated position of British artists internationally, come from the many exhibitions in which they now feature. This summer,



Pine House (Rooms for Rent), 1994, Peter Doig (b. 1959), oil on canvas, 180 x 230.5cm

Photo: John Deakin Archive / Getty Images | Photo: Christie's Images Limited 2015 © The Estate of Francis Bacon. All rights reserved. DACS 2015 | Photo: Christie's Images Limited 2015

for example, Antony Gormley has a important display of work in Florence. Last winter in Zurich, Jenny Saville showed works next to pictures by the Austrian Expressionist master Egon Schiele. At around the same time, Peter Doig shared the Fondation Beyeler in Basel with Paul Gauguin. Last November, Doig's painting *Pine House (Rooms for Rent)* from 1994 went for $18.1 million at Christie's New York: a good way short of the record price for Bacon, but still a very respectable sum for a painting by a British figurative painter in the middle of his career.

You could quibble with the description of 'British' applied to Doig. Although he was born in Edinburgh, he was brought up in the West Indies and Canada, and has been based in Trinidad for most of the last decade and a half. But one could, for that matter, raise the same question about Bacon, who was brought up in Ireland, and about Freud, who was born in Berlin.

The point, however, is that for all of them London was where their styles were formed. Freud and Bacon seldom left the city. Saville studied in Glasgow and now lives in Oxford, but was in London in the 1990s, her breakthrough decade. Doig went to art school in London and lived there during his most formative years as a painter.

London had never before been a centre of the contemporary art world. That position was held, in turn, by Rome, Paris and New York. Artistically, London used to be a little provincial. Hogarth made a fuss about his sturdy Englishness, but – as the critic Robin Simon has shown – surreptitiously looked to France. Turner and Constable could perhaps have established Britain as a major metropolis of art, but that did not quite happen. The latter received his greatest praise when he showed at the Paris Salon of 1824.

For Walter Sickert, Whistler, the Bloomsbury artists, and abstract artists of the 1920s and '30s such as Ben Nicholson, Paris continued to be the place to go to find out what was happening. But by the mid 1960s, things had changed. Allen Jones recently explained to me why he went to New York in 1964: 'If I'd been the same age in 1910, I might have gone to Paris – you just want to see the centre of the contemporary art world.'

No longer do Jones's successors need to make that journey. Of course, artists from Britain may decide to work elsewhere – in Trinidad, like Peter Doig, or in Berlin, like Tacita Dean. But London is as much the centre of contemporary art as anywhere: more so than Paris and as much as New York.

How has this come about? Partly, it is the consequence of an economic shift.



Lucian Freud, 2011, Zeng Fanzhi (b. 1964), oil on canvas, 200 x 200cm



Portrait of George Dyer Talking, 1966, Francis Bacon, oil on canvas, 198.2 x 147.3cm

Photo: Christie's Images Limited | © The Estate of Francis Bacon. All rights reserved. DACS 2015

London is now a global hub, and the art market is part of that. It is also connected with a development in taste.

For a long time in Britain, the interest in new developments in art was extremely low. Lucian Freud used to say that when he started out in the 1940s, only a handful of painters and sculptors were making a living from their work (as opposed to teaching), and they could hardly claim that their work was of interest to a wider public. He said that when he told people at parties what he was doing, they would respond: 'I wasn't asking about your hobbies.' This attitude no longer prevails. In 2014, nearly 6 million visitors went to Tate Modern – a little short of visitor numbers reported by the British Museum and National Gallery, but not by much.

There has been another, more significant development. Fifty or 100 years ago, the leading British artists were followers rather than leaders. Sickert had his own gritty idiom, but his paintings derived from Degas; Ben Nicholson was a member of the school of Mondrian. (And although the latter moved to Paris and then New York – he decided not to settle permanently in London, where he lived from 1938–40.)

As Hockney suggests, in the 1950s Bacon seemed like an idiosyncratic exception to the currents of art, which were sweeping on towards abstraction. But although Bacon owed a debt to Picasso and Giacometti, he was always himself. Abstraction no longer looks like the mode of the future (nor does any other medium or movement), and figurative painting looks much more significant than it once did. In retrospect the Allen Jones generation, which included Hockney and Patrick Caulfield, was the one in which British artists really pulled level with their international contemporaries. Hockney was recently acknowledged as one of the great painters of the later 20th century by the Dutch/South African artist Marlene Dumas. Caulfield was different from Roy Lichtenstein, but side-by-side comparison confirms that he was in no way inferior.

'The Allen Jones generation was the one in which British artists really pulled level with their international contemporaries'



Third Paris Biennale of Young Artists including David Hockney, Allen Jones and Peter Blake, 1963, black and white photograph taken by Joe O'Reilly

The other area from which a series of important figurative artists have emerged over the last half century is Germany, and many of them – Richter, Baselitz, Polke – were born and trained in the old East. Like Britain, the GDR was a zone of artistic conservatism – and, paradoxically, that may have helped artists who went against fashion.

Modern British art is of course not confined to figurative painting, although in market terms it is perhaps the most successful strand. There are other important schools, such as the minimalist/metaphysical sculpture of Anish Kapoor, Richard Long and Richard Deacon. But much of it – the work of Hirst and Emin, for example – is concerned with human reality, sometimes in raw and squalid form. British artists – from Hogarth to Sickert – have often taken this approach. I once quoted to Lucian Freud something a Cockney commercial traveller had made to me: 'I think people come here from abroad to see a bit of filth.' Lucian was very taken with the idea. He thought it showed 'real imagination'.

Martin Gayford is the author of *Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud* (Thames and Hudson)

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In a Green Mirror, 1991, Howard Hodgkin (b. 1932), gouache, 58.5 x 76.5cm, Offer Waterman, London

Hodgkin's paintings are generally small in scale and consciously conceived within the tradition of European easel painting. He paints slowly, sometimes taking years to complete a picture. During this process the clarity of the original imagery is often obscured, so that what emerges is a kind of pictorial riddle. This late gouache from 1991 beautifully exemplifies Hodgkin's oblique and formal concerns.



Two Seated Women and a Child, 1945, Henry Moore (1898–1986), bronze, ht 17cm, Osborne Samuel, London

The idea for the family group began when Moore was approached by Gropius to create a sculpture for a school he was designing in Impington, Cambridgeshire. Moore began a series of maquettes and drawings around this theme. All the works emphasise the mother's nurturing role and resonate with the complex post-war climate of optimism and uncertainty.



A pair of candelabra, 1842, English, silver-gilt, ht 67cm, Koopman Rare Art, London

Bearing the maker's mark of John Mortimer and John S. Hunt, this opulent pair of weighty Victorian candelabra present massive tripod bases and a wealth of rococo ornament. Cast in silver and gilded, the profuse decoration features dragon-headed serpents, an infant Bacchus with three greyhounds, and a putto scaling a vine harvesting grapes.



Sighs from Hell, 1979, R.B. Kitaj (1932–2007), pastel and charcoal on paper, 97.1 x 100.3cm, Thomas Gibson Fine Art, London

Kitaj's skill as a draughtsman has drawn comparisons with Degas and this colourful pastel showcases his elegant use of line to splendid effect. Its provenance is the prestigious Bergman collection in Chicago, which included works by Picasso and Calder.



The Wetherby Grange Wassail Bowl, *c.* 1660, English, solid turned lignum vitae on ebonised plinth, ht 71cm, Robert Young Antiques, London

Wassail is a mulled cider traditionally drunk in medieval England to toast the apple harvest. This grand wassail bowl is topped by a turned and moulded cover and painted with the Royal Arms of the House of Stuart, and raised on an ebonised Victorian stand. Two dipper cups have also survived.



Industrial Landscape, 1958, L.S. Lowry (1887–1976), oil on canvas, 63.5 x 53.3cm, Richard Green, London

Lowry was fascinated by the Stockport Viaduct, built in 1839 to carry the London to Manchester railway line across the Mersey. Lowry's industrial landscapes rarely depict a specific place but here the viaduct is recognisable, the steam from the train it carries mirroring the plumes of smoke rising from the chimneys beyond.



Armchair, conceived 1933, Gerald Summers (1899–1967), black-tinted bent plywood, 79 x 61 x 86cm, Peter Petrou, London

This armchair is ingenious not just because it is constructed from a single piece of bent plywood – it was also the first chair to be formed in a mould. Summers patented the design in early 1934, and this example was produced the following year by his own company, Makers of Simple Furniture.

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Fausto Melotti, peacock vase, Italy, 1960



Fausto Melotti, vase, around, Italy, 1950

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Alighiero Boetti,
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MASTERPIECE® **FEATURE**

REINVENTING THE BAROQUE

Mattia Bonetti has created a gloriously theatrical body of work that cuts across the boundaries of contemporary design, writes Emma Crichton-Miller

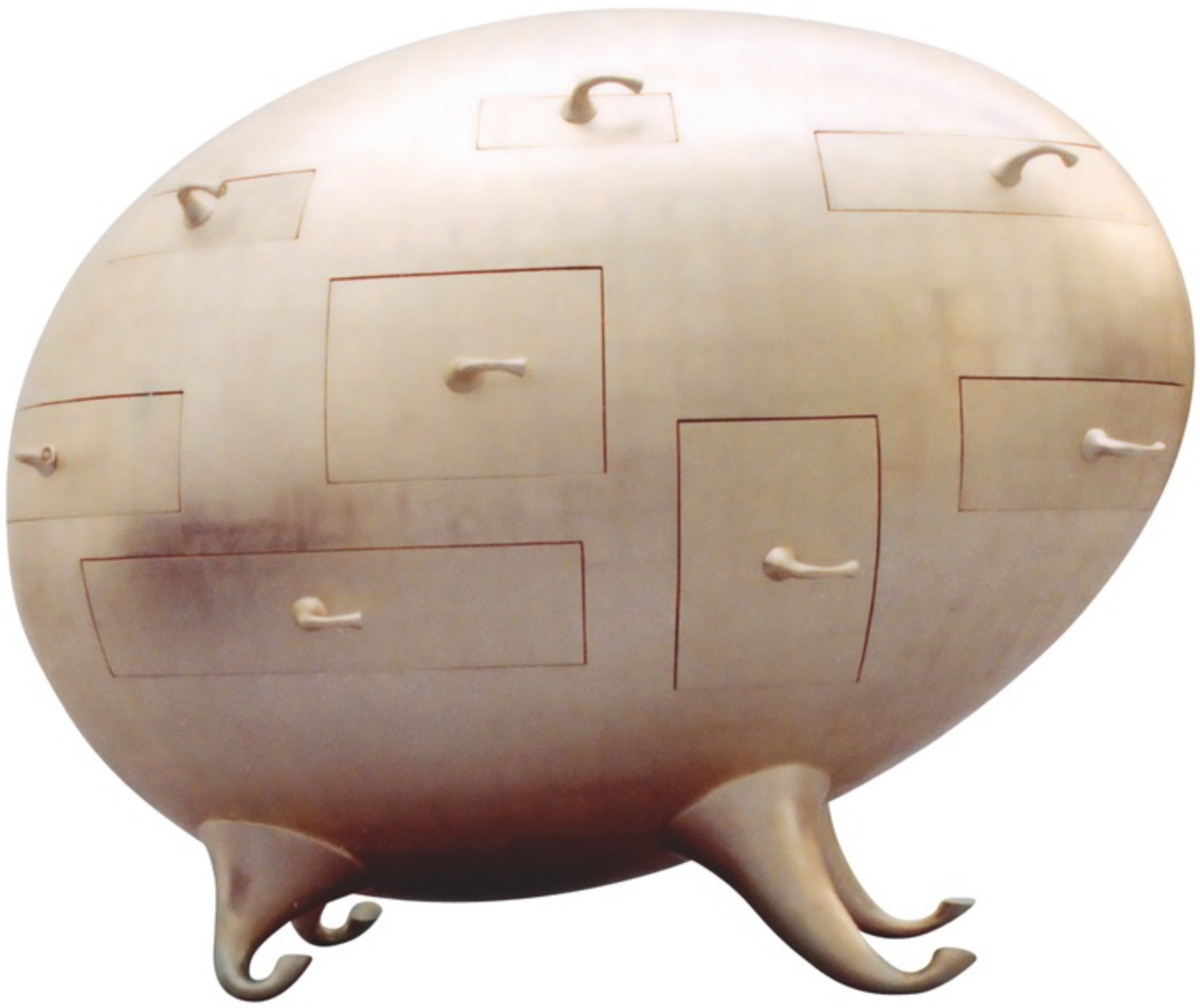


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Mattia Bonetti, Duke & Duke Gallery, Los Angeles, 2011

Mattia Bonetti is the reigning king of design. His sculptural one-off pieces are highly sought after by interior decorators in London, Paris and New York. He is renowned for his singular, highly crafted objects which while functional, have the allure and self-confidence of works of art. These objects have the ability to dramatise an entire space, to fill it with Bonetti's own peculiar, sophisticated energy. Witty, whimsical, often deeply sensual, his pieces allude knowingly both to the past and the present, to cinema, the history of art and design, fashion, antiquity, modernism and street culture, and sit equally comfortably in the Metropolitan Museum of Art or the home. It is no surprise that he has also designed for the theatre.

It is hard to pin down Bonetti's mercurial sensibility. In one mood he can design a sleek wooden side table, with arresting spindly legs inspired by stretched chewing gum; in another he can produce an ovoid chest of drawers gilded in white-gold leaf – like an egg on legs – surreal but enchanting. His 'Fakir' cabinet, with its bristling coat of spiky aluminium cylinders, evokes a kind of masochistic modernism, while 'Abyss' – a gold- or silver-plated table top surfing above lacquered sea plant-like legs – is fantastical, baroque. 'Abyss' was issued in a limited edition, and an example owned by the US collector David Whitney was bought for an astonishing $204,500 at Sotheby's New York in 2006. Other celebrated pieces designed by Bonetti include his streamlined aluminium 'Yo Yo' coffee table and the theatrical 'Chaise Barbare'. Designed with his early collaborator Elizabeth Garouste in 1981, the latter has a wrought iron frame and flamboyant animal hide upholstery. 'I like to mix things,' Bonetti tells me. 'Originally, my work came from everything I am made of.'

Born in 1952 in the Swiss-Italian town of Lugano, Bonetti's parents were antique dealers. They specialised in the haute époque and as important as his technical training (textile design at the local Bauhaus-influenced Centro Scolastico per l'Industrie Artistiche) was his experience travelling with them to buy antiques. 'My father particularly loved wood and stone – early Renaissance,' Bonetti explains. 'My mother, however, had very open tastes. There were periods when she loved Japanese and Chinese art – early bronzes and ceramics – and periods when she loved Islamic art and antique textiles.' He adds laconically: 'This was an education in taste and sensibility.' Moreover, besides the hunting trips, Bonetti would create fair booths for his parents at antique fairs. 'Interior decoration and theatre together – it is all display.'



Chest of Drawers 'St Petersburg', 1999, Elizabeth Garouste (b. 1949) and Mattia Bonetti (b. 1953), white-gold leaf on sycamore and bronze, 153 x 180 x 125cm, Editions David Gill



Side table 'Bubblegum', 2014, Mattia Bonetti, black patinated bronze and glass, ht 80cm, Editions David Gill

Previous page: Photo courtesy of Duke & Duke, Los Angeles | This page: Photos: Martin Slivka / Courtesy Mattia Bonetti and David Gill

‘We were producing furniture like sculptors – with our own hands’



View of David Gill’s living room, with Bonetti and Garouste’s Ring Table (1999) in the foreground

Photos: Michael Paul and Stéphane Briolant / Courtesy David Gill / Elizabeth Garouste and Mattia Bonetti / Christie’s Images Ltd

By 1973, Bonetti was living in Paris, working as a textile designer for Marcelle Calisti, a family friend. She was a niece of Darius Milhaud and had been trained as a painter and textile designer, working with Raoul Dufy and Sonia Delaunay. Famed for her distinctive floral textile designs for haute couture houses such as Yves Saint Laurent, Bonetti describes her as having ‘an approach like a painter: I would be sent out to buy her flowers’. He eventually grew bored with textile design, took acting classes at the Cours Florent, and began to take photographs. He would create miniature sets on a table top, working with the terracotta that has become his primary working medium, and using wood and textiles to create scenery, furniture and objects, inspired by a kind of De Chirico surrealism. He would then paint the whole thing white and photograph it, printing the image on canvas. ‘I was not trained as a photographer, so I had to do something more inventive,’ he says. The same could be said of the serendipitous beginnings of his furniture design.

It was a chance meeting with Elizabeth Garouste that kick-started what Bonetti refers to as ‘very creative, very formative years’. They were both interested in



Cabinet ‘Fakir’, 2004, Mattia Bonetti, stainless steel and aluminium, ht 163cm, Editions David Gill



‘Chaise Barbare’, 1981, Garouste & Bonetti, patinated bronze and cowhide, ht 108cm



View of David Gill's dining room, with Garouste and Bonetti's 'Boys and Girls' candlesticks (1994) on the dining table



Torchère 'Metropolis', 2014, Mattia Bonetti, Aluminium and silk shades, ht 230cm, Editions David Gill

theatre (Garouste's brother was a theatre director), and together they were commissioned by Garouste's painter husband to collaborate on the interior of Le Palace, a hip nightclub in the ninth arrondissement. They produced furnishings, rugs and lighting, and on the back of this, collaborated on a furniture collection. 'We were producing furniture like sculptors,' Bonetti says. 'We made the terracotta lights with our own hands.' The style was a mishmash of baroque, Venetian and neoclassical, although Bonetti also credits the influence of the 1930s and '40s. 'Cecil Beaton and pre-war elegance,' he notes. 'We were very inspired by that.' Nature, too, has always been an inspiration – flowers, clouds, animals, humans – 'whether it is directly taken from nature or transformed'. Bonetti took the lead creatively, drawing intensively, before what he refers to as his 'light bulb' moment. 'I realised that we could do something much more interesting – we could go back to the beginning, to the really primitive civilisations.' He cites the ancient cave paintings at Lascaux and the Venus of Willendorf – the prehistoric limestone statuette unearthed in Austria in 1908. It was this change in direction that led to the 'Chaise Barbare'. A theatrical reinterpretation of primitivism in wrought iron (that ancient material), it owed as much to Diego Giacometti as to any caveman, and within the context of design in the 1970s, was unquestionably radical. The chair was a breakthrough moment for Bonetti and Garouste. 'This is the reason why it all started,' he says.

But what brought Bonetti and Garouste to international prominence was their creation of a graphic identity for the fashion designer Christian Lacroix, together with their reworking of his Maison de Haute Couture. This was an entire environment – the interior of an 18th-century pavilion on the rue du Faubourg Saint-Honoré – which Bonetti and Garouste had to create from scratch. 'We were defining the style that would be his,' Bonetti says of Lacroix. 'It was a creative conversation.'

'It was something unlike any other couture salon,' says David Gill, Bonetti's London dealer. 'There were masks, Gauguinesque tables, wild colours, patterns of torches with flames...It was a fantasy, with a primitive strength. It was amazing.' The year was 1987 and until then Bonetti and Garouste were known only to a few artists, connoisseurs and collectors. They were picked up and championed by the pioneering Parisian design gallery, Neotu, both in Paris and New York, and in 1988 David Gill showed their work for the first time in London. Since 2002, Bonetti has worked on his own. Today he is represented by David Gill and contemporary art specialist Paul Kasmin in New York.

Yana Peel is a collector who lives with many examples of Bonetti's work, including several commissioned pieces. 'While Mattia is so often celebrated for his genius as an innovator and provocateur, he is also the most extraordinary problem solver and creative collaborator,' she tells me. It is a way of working that enables him to maintain his creative freedom, pursuing the full eclectic range of his interests and working with a wide range of materials. 'I don't do monolithic themes,' he concludes. 'Everything in design today looks alike. The brands are everywhere. My furniture, by contrast, is an assertion of individuality – I am very conscious of that.'

Emma Crichton-Miller is a freelance journalist and *Apollo* columnist.

Courtesy Mattia Bonetti and David Gill / Photo: Michael Paul

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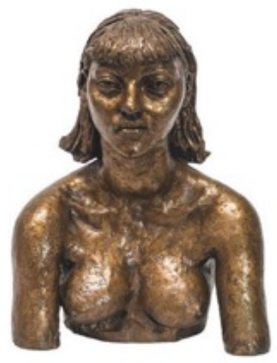
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Iván Navarro
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‘Outside, light and spaciousness are a couple of words that have been always around whilst designing the Masterpiece Fair. Visiting this event makes you want to stay and wander around a bit more…’

Harry van der Hoorn



The design of Masterpiece London has been developed carefully since its inception in 2010. After many visits to London and to the exhibition site it was clear that visitors and art lovers had to experience the fair as a highlight of London where art meets people and culture. Las Ramblas in Barcelona is another very important source of inspiration; we wanted to create an esplanade of galleries which were set up simultaneously but showcase the uniqueness of each exhibitor. Visiting this event makes you want to stay and wander around a bit more... these are the words of Harry van der Hoorn, Managing Director of Stabilo International.

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MASTERPIECE® INTERVIEW

Francis Sultana

The Creative Director of the Art Gala at Masterpiece London tells Masterpiece magazine about his dedication to NSPCC fundraising



Photo: courtesy Francis Sultana

The NSPCC is partnering with Masterpiece London this year for its third Art Gala, following previous successful fundraisers in London themed around the genres of Surrealism and Pop Art. This year's event will raise vital money for the NSPCC, supporting children across the UK affected by abuse, by funding a range of therapies including 'play therapy'. Masterpiece magazine talked to furniture and interior designer Francis Sultana about his involvement with the charity, and his excitement about creating a Neo-Romantic extravaganza for this year's Fair.

How did the idea of art fundraisers for the NSPCC come about?
It was an idea I had four years ago with the Rebuilding Childhoods Voluntary Board of the NSPCC – that we should do a very luxurious fundraising event. A lot of the board had contemporary art connections and, with my experiences as an interior designer, I really liked the idea of having a theme, and doing a more historical kind of party. That's why we started creating events based on different art movements. They're an inspiration for people to dress up – and for me to decorate the event.

This year's Gala has a 'Neo-Romantic' theme. What should guests expect?
Guests expect a lot from these events, so the stakes are high! I'm looking at the Neo-Romantic theme from post-Second World War right up until the 1980s – so from the Cecil Beaton and Oliver Messel feel to Boy George and Duran Duran. The dining room for the Gala dinner will be Romantic in feel, but funky too. In terms of fundraising, we'll be having a silent auction at the Art Gala reception and a live auction during the dinner – and this includes work donated by the Chapman brothers and Antony Gormley. The previous two Art Galas have raised a total of £3.7 million, which all went straight to the charity for rebuilding childhood support. All the costs are raised separately through partnerships and sponsorship, so guests' money goes straight to the charity.

And what has your involvement been as Creative Director of the event?
Well, one very good thing about this collaboration is that we've worked with the events planners Urban Caprice before. They're great at putting on a major party, and have a great creative team. With their expertise and my ideas we will get something very beautiful off the ground – something that will be pure theatre for one night.

What makes the partnership between the NSPCC and Masterpiece London so appropriate?
I think what our board has done in the past makes us really suitable for the Fair. The Gala will be a very special event, and it will raise a lot of money for a very, very important cause in this country. It builds on Masterpiece's reputation for fundraising, too: the Fair has helped raise more than £4 million for charity. We're really committed to the event and its outcome.

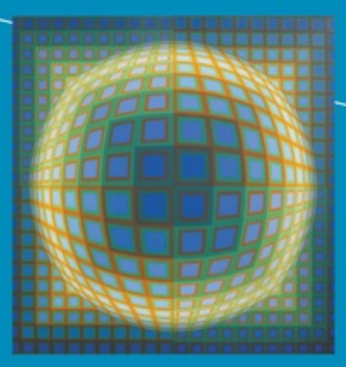
What do you think creative people can bring to the charity sector?
I think an individual in any industry, with a good network around them, can do something to benefit a charity of their choice – when you reach a certain level of success, it's good to give something back. Personally, I've been on a board at the NSPCC now for six years, and it's been a hugely satisfying journey – I feel I've been able to bring something that's made a tangible difference to the charity. Fundraising takes up a lot of time, but if you love doing something enough, you make the time.

Do you do other philanthropic work?
I'm the Chair of the V&A Design Fund, which is the youngest fund at the museum. We've raised substantial amounts of money for design acquisitions. The V&A is a public museum, and a huge benefit and inspiration for a lot of people – and with their big plans to open a new venue in East London, even more fundraising is going to be needed. I'm a huge fan of the place, because for me personally it was very inspiring when I was young. It was my education really, because I had no formal education in design and art. I love my fundraising for it.

More broadly, what are you looking forward to seeing at this year's Fair?
I've been helping to judge the Masterpiece Awards for the last couple of years. I get very excited about the judging – I love seeing the Fair before everybody else gets to, and one of the first things I consider is what booths look like. And I love learning about new works, like manuscripts or antique jewellery, that I wasn't previously familiar with. You discover new things all the time at Masterpiece, and the Fair keeps getting better and more exciting every year.

The NSPCC Art Gala takes place at Masterpiece London on Tuesday 30 June. For more information go to www.nspcc.org.uk/artgala.

'The Gala will raise a lot of money for a very, very important cause'

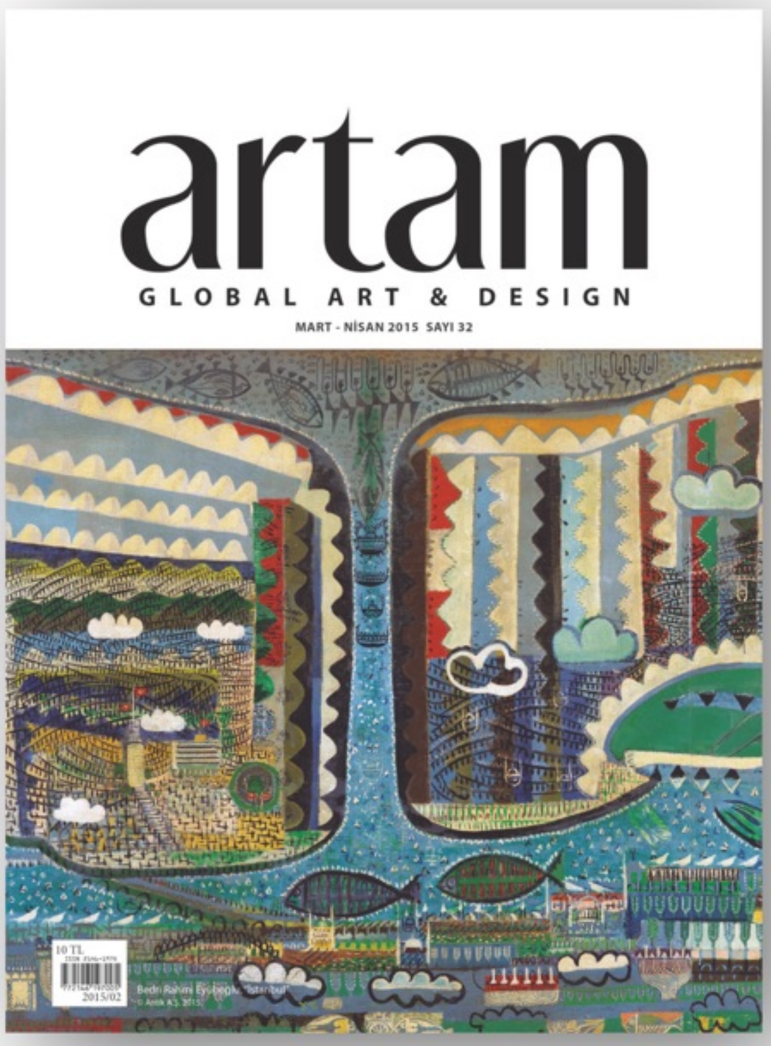




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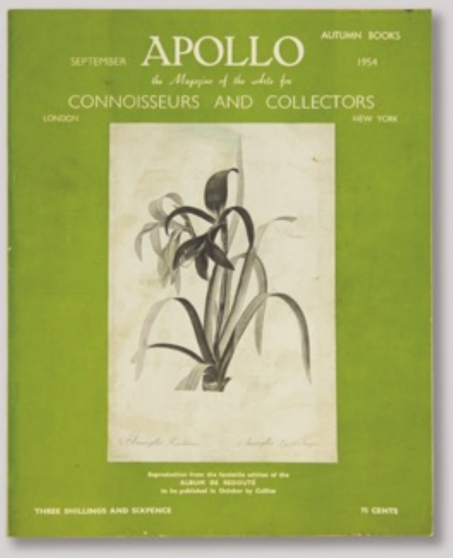
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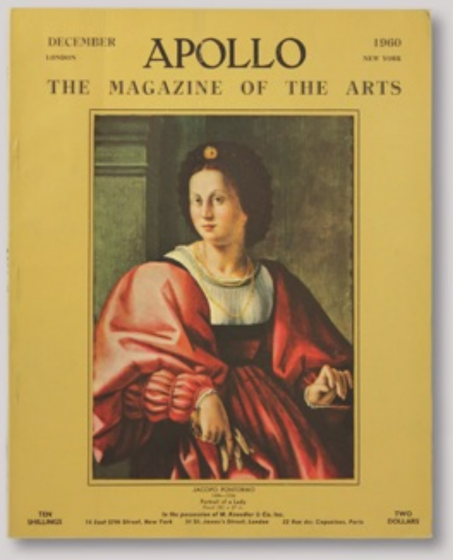
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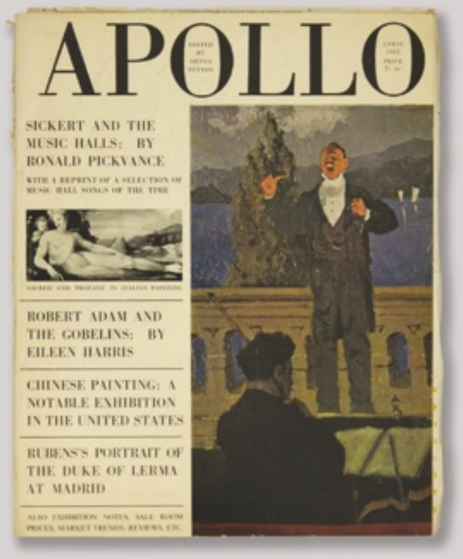








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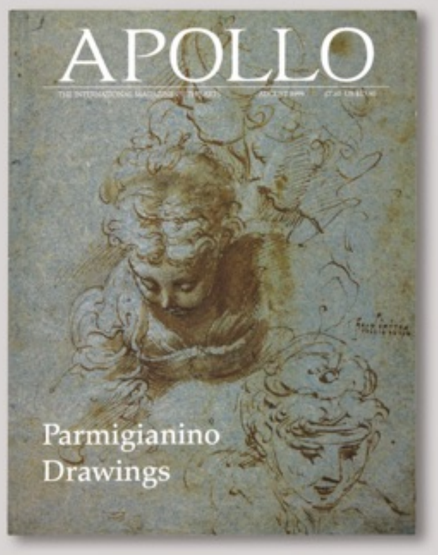


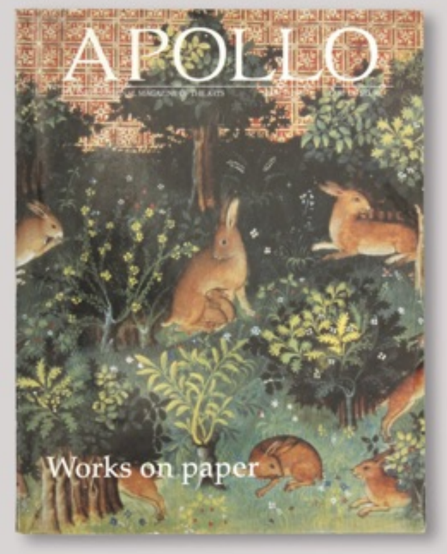






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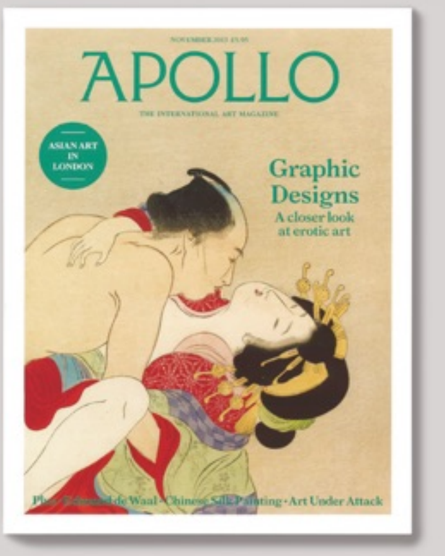


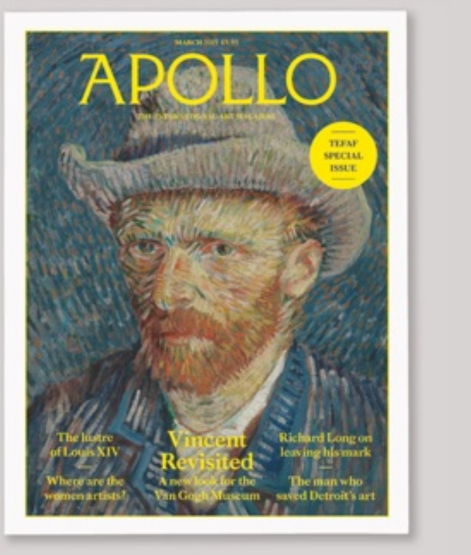




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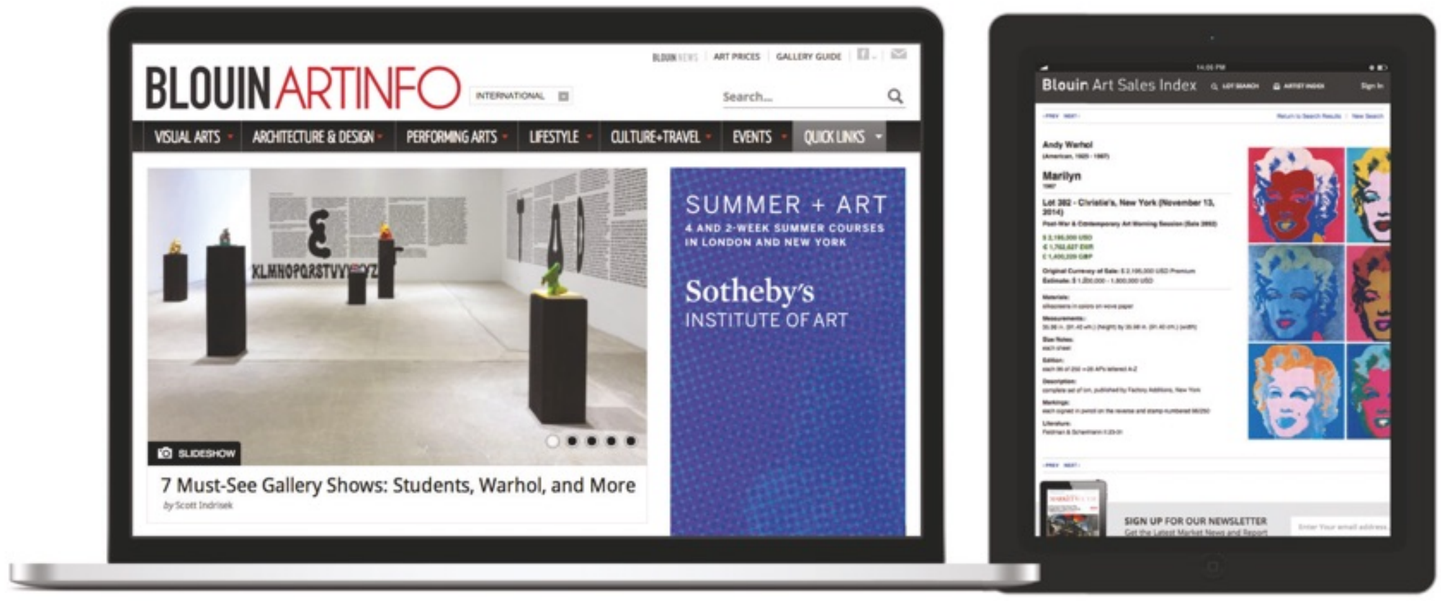


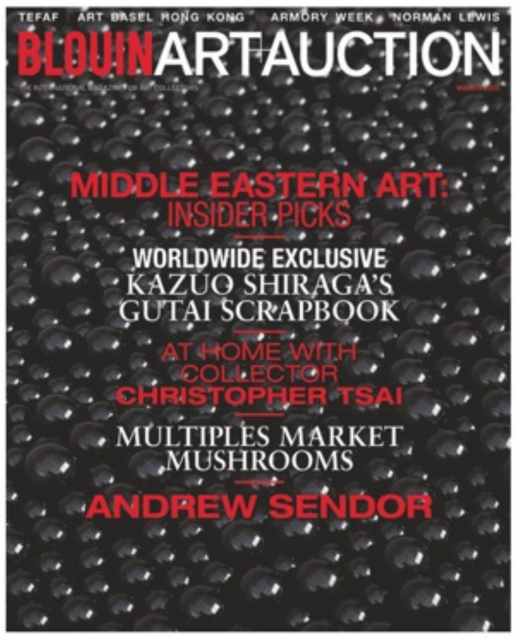
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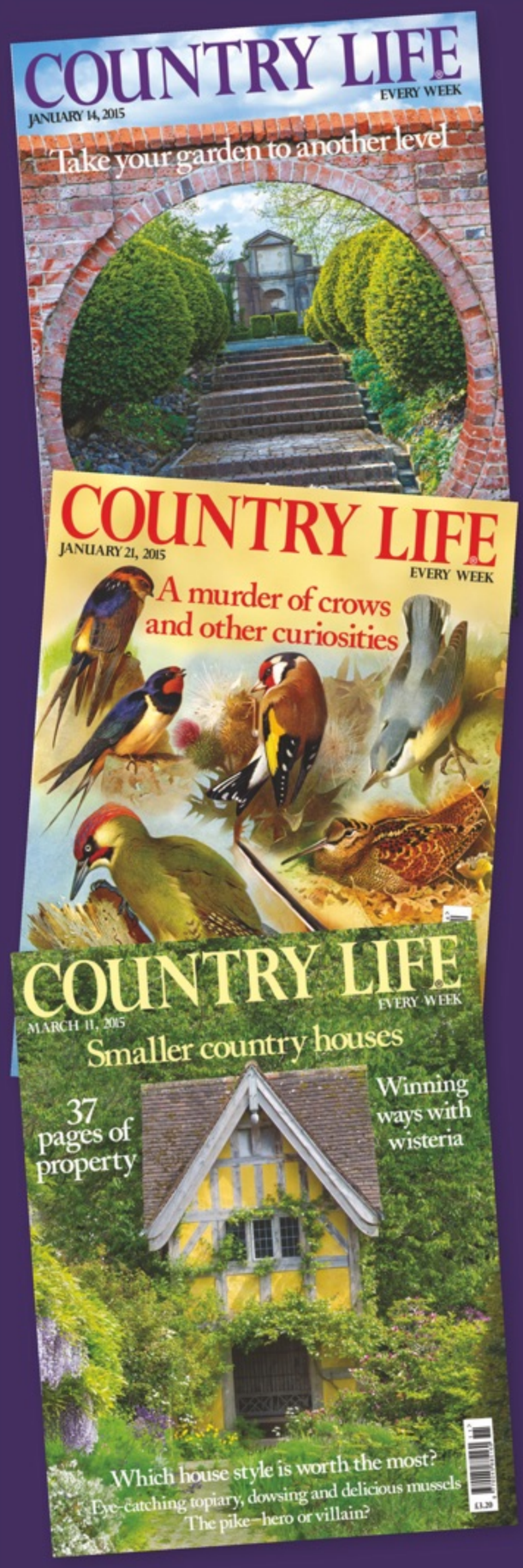


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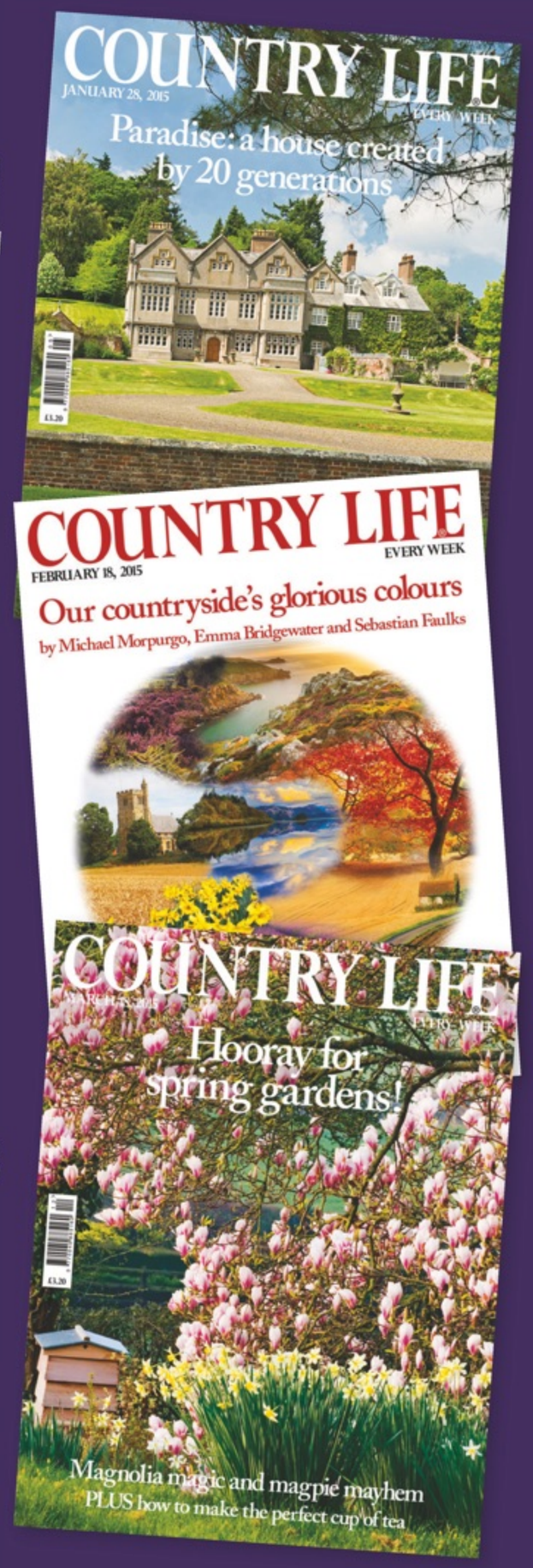
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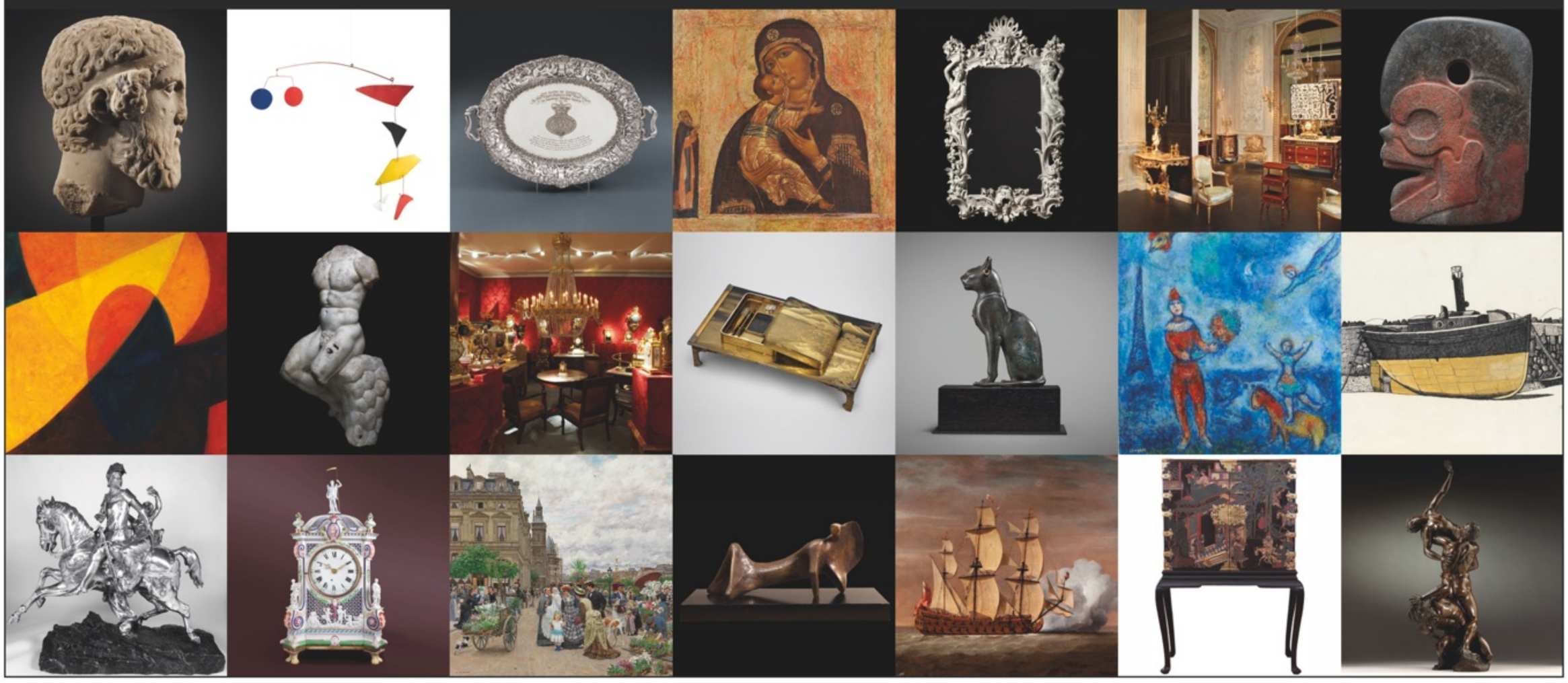


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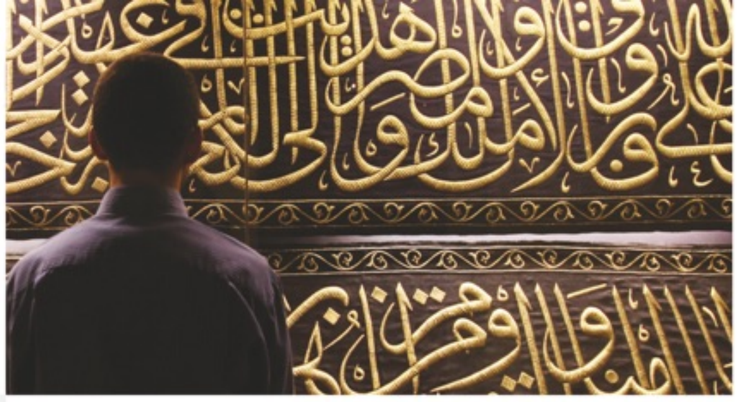
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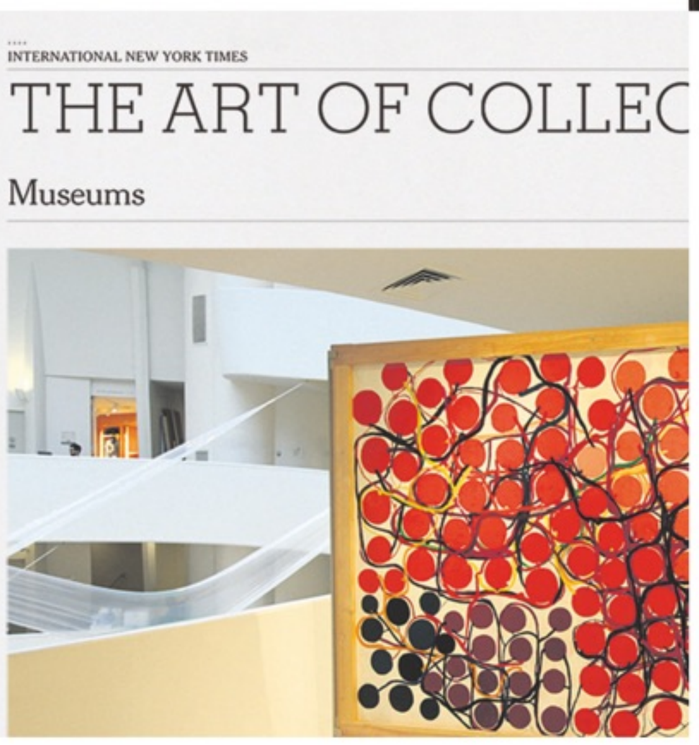
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The Kelpie, Sir William Reid Dick (1879 - 1961), bronze, c. 1914 (h. 28cm)

WILLIAM AGNEW
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+44 (0)20 7254 7429
agnewsculpture@aol.com

58 Englefield Road,
London N1 4HA



Composition, Geer van Velde, oil on canvas, 1945-48 (detail shown)

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Horus Falcon, Egypt, bronze, c. 946-525 BC (h. 25.1cm)

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A showcase of participants from Asian Art in London (5th-14th November 2015)

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Rayogram, Man Ray, Unique photogram, 1959 (26.8 x 23.5cm)

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Pair of chest of drawers in polished cherry wood, designed by T.H. Robsjohn-Gibbings, c. 1950

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Religious Byzantine table top, marble, Eastern Mediterranean, 4th – 6th Century (h. 103cm)

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Kingdom of Thrace, Lysimachos (323-281 B.C.), Silver Tetradrachm, struck c. 287-282 B.C.

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Bracelet set with diamonds and various gemstones, c. 1860

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Grayish brown relief, Antoni Tàpies, mixed media on canvas, 1958

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Rocking chair in scorched oak, designed by James Ryan, 2014

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Fragmented Crack, Based Upon, bronze, 2013

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Meissen plate, c. 1725

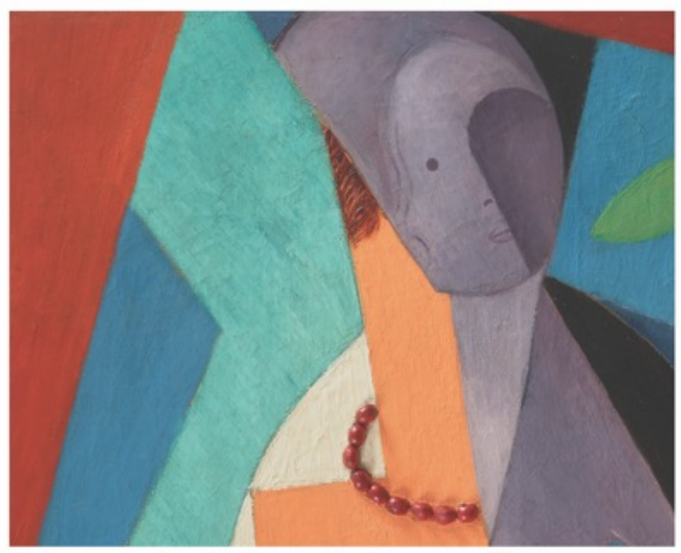
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Femme au jardin, Jean Metzinger, oil on canvas, 1916 (h. 100 cm) (detail shown)

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Piccadilly Circus, Matania Fortunino (Naples 1881-1963), Italian School. (detail shown)

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Lectori Salutem, Jeroen Verhoeven, 2010, Edition of 20

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Secretaire, designed and manufactured by Peter Waals (1870-1937), England (Chalford), 1920s

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***Seated young woman with gloves,* Giovanni Boldini, c. 1897 (detail shown)**

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***Othello*, Pietro Calvi, Italy, 1833-1884**

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Hercules and the Nemean Lion, Andrea Baratta, white Carrara marble (h. 130cm) (detail shown)

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A pair of biscuit porcelain figures of seated infant boys, Dihl et Guerard, Paris, c. 1800

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A Japanese lacquer, ebony & ormolu commode, attributed to Henry Dasson, Paris, c. 1870

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Venice, view of the Scalzi Church, William James, active in London from 1754 – 1771 (detail shown)

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Commode aux 5 Engrenages, Ingrid Donat

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The Hanover Tompion, No.417, Queen Anne's grande sonnerie spring clock, c. 1704-8

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Bust of a man, probably Severus Alexander, marble, Roman, 3rd century AD

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A2

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Sitting room (four armchairs and one sofa), Turin, 1st half of the 18th century

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La Crinoline, Richard Miller (American, 1875-1943), c. 1904 (detail shown)

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Cheetah (Large As Life XI), pastel on museum board, by Gary Stinton (h. 96.5cm)

JONATHAN COOPER
A46

CONTACT: JONATHAN COOPER

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mail@jonathancooper.co.uk

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George III opaque glass Ormolu-mounted vase, Matthew Boulton, c. 1770

THOMAS COULBORN & SONS
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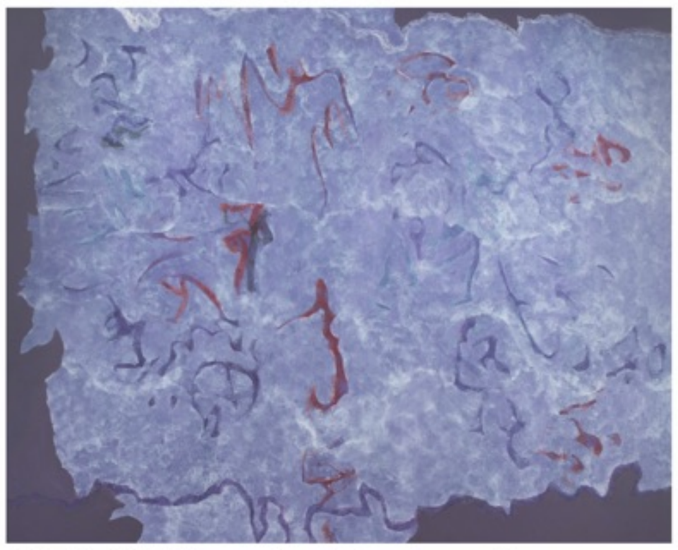
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Infinity Field Jerusalem, Theodoros Stamos, Torino Series I no. 2, acrylic, 1987 (detail shown)

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Untitled (SF78 092), Sam Francis (1923-1994), acrylic on paper, 1978 (w. 91cm) (detail shown)

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Boar Attacked By Dogs, micro-mosaic panel, Rome, early 19th century (w. 25cm) (detail shown)

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Souvenir de la Tour Eiffel, Joan Miró, 1977. Bronze, cast in 2011 by Fundició Parellada, Barcelona

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Wisteria **shade on a bronze tree trunk base, Tiffany Studios, c. 1905**

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***Ram's Head,* Jean-Marie Fiori (b. 1952), alabaster, signed, unique piece, 2014 (h. 73cm)**

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Roman marble torso of Apollo, 1st-2nd century AD (h. 79.5cm)

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Turquoise Cabinet, 2012

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***The Lubbock Hours*, Bruges, c. 1400 (detail shown)**

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A Western Polynesian Fijian Chief's split whale tooth ivory necklace 'Waseisei', early 19th century

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Peter Pan, **by George Frampton RA, conceived 1909, this cast 1918, bronze (h. 48 cm)**

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A monumental bronze cannon, Venetian, early 19th century (2.53 metres)

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Link 1, **Gan Daofu, Jingdezhen porcelain panel, 2013 (h. 45cm)**

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An Aquamanile in the form of a deer, Scandinavia or Lower Saxony, 12th century

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Silver gilt salver on detachable foot, Simon Pantin, London, 1705

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A bronze sculpture depicting Sho-Kannon, Japanese, Kamakura period, 13th – 14th century

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Sighs from Hell, R. B. Kitaj, 1979 (detail shown)

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Console Venetian, Mattia Bonetti, 2012

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A George III period carved mahogany commode, attributed to Thomas Chippendale, c. 1765

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Geese Landed by the Foggy Waterside,
Wei Ligang, Ink and acrylic on paper, 2014

MICHAEL GOEDHUIS
B5

CONTACT: MICHAEL GOEDHUIS

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london@michaelgoedhuis.com

www.michaelgoedhuis.com

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At the seaside, Laurence Stephen Lowry, oil on canvas, 1957 (h. 50.8cm)

RICHARD GREEN
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Brutus, Sir Edwin Landseer, pencil, ink and chalk

MARTYN GREGORY
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Art Deco citrine & diamond cuff bracelet, Cartier, c. 1935

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***The Little Prince*, first edition in English, with an original drawing by the author**

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***Portrait of the Children of Sir Walter Stirling,* Sir William Beechey RA (1753-1839) (detail shown)**

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Earrings crafted out of garnets, copper and white gold, by Hemmerle, Munich, 2014

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Alhambra Leones, Alexander Creswell, watercolor on paper, 2015 (h. 152cm) (detail shown)

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Queen Anne japanned trunk on stand, c. 1710

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Armchairs in brown-stained oak with gilt-bronze masks of female faces, Albert-Armand Rateau

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A Louis XVI gilt bronze Chinese Qianlong period porcelain vase-clock, mounts circa 1775-1780

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2015 EXHIBITORS



***Ken Family Collaborative*, acrylic on linen (h. 200cm) (detail shown)**

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***Study for 4th assembly of figures,* Keith Vaughan (1912-1977) (detail shown)**

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A20

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christopher@christopherkingzettfineart.com

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The Hay-Dawkins-Pennant wine coolers from the Penryhn Service, Paul Storr, London, 1816

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At the entrance to The London Silver Vaults,
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A Louis XIV marquetry combination casket with gilt-bronze mounts, André-Charles Boulle, c. 1700

KRAEMER GALLERY
D21

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***Sfera*, Arnaldo Pomodoro, bronze, 2002 (d. 30cm)**

MATTEO LAMPERTICO
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***A coastal scene,* Giovanni Paolo Panini, 1730 (detail shown)**

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Sunset, **John Constable, oil on paper laid down on panel, c. 1823 (detail shown)**

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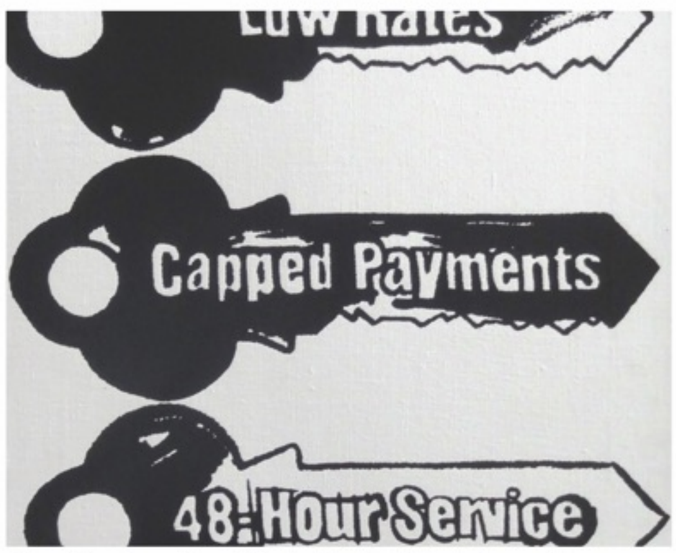
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Key Service (Positive)**, Andy Warhol, work on canvas, c. 1985-1986 (h. 50cm)**

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St.Paul's School, Bennett Street**, by L.S. Lowry, 1950 (detail shown)**

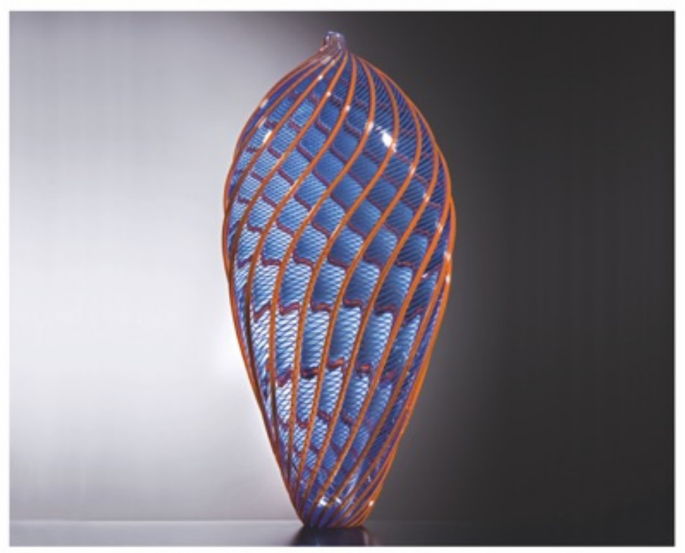
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Borneo, **by Lino Tagliapietra, blue glass with orange canes, 2015 (h. 50cm)**

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B6

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Rasson **commode, Emile-Jacques Ruhlmann (1879-1933), 1926**

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Cheetah Pair II **maquette, Dylan Lewis, bronze (h. 124 cm)**

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Personnages et oiseaux dans la nuit, **Joan Miró (detail shown)**

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Concetto Spaziale**. Venezia d'Argento, Lucio Fontana, 1961**

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Ceremonial belt in the shape of a yoke, quartzose puddingstone, Mexico 550–800 A.D. (l. 41.5cm)

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A *cryptomeria* wood carving of toads, Hakusui Kawaguchi, 20th century (l. 105cm)

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Portrait of Charles Bedford as a child, Francis Hayman

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Jade horse head dagger handle, India, 17th century

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A Chinese Lady, David Jagger (1891-1958), oil on canvas, 1936 (detail shown)

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L'Aubade, avec Femme Accoudée, Pablo Picasso, linocut, 1959

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Feuilles de Choux with Stag, wool & silk, Flemish, probably Enghien, c. 1525-1550 (278 x 236 cm) (detail shown)

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A pair of George III bookcases, English, c. 1790

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Malachite trumeau, Piero Fornasetti, Italy, 1956 (h. 218cm)

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Fleurs sur le toit, Marc Chagall (1887-1985), oil on canvas, c. 1925

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A gold ring depicting Ganga the river God, Java, 12 -14th century

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Three Women Winding Wool, Henry Moore, 1948 (detail shown)

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A Japanese maki-e red lacquer coffer of monumental scale, Late Edo Period (w. 169cm)

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View of the Roman Forum, Ippolito Caffi, oil on canvas, 1847 (h. 41cm) (detail shown)

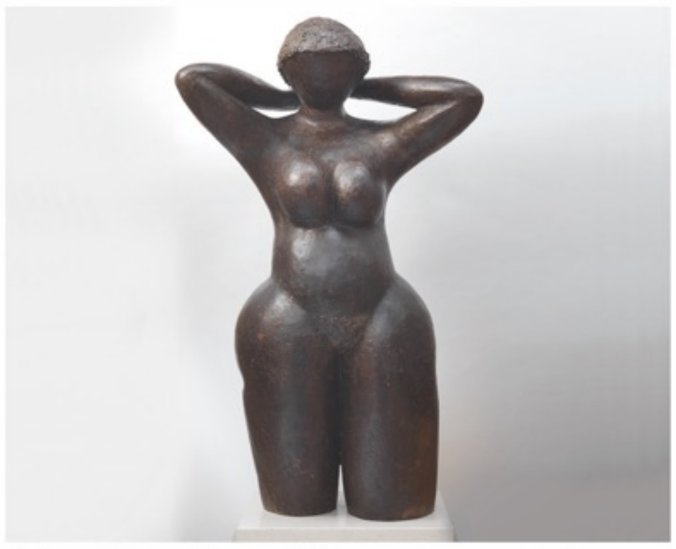
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Aphrodite, by Breon O'Casey, bronze, 2008, edition of 3

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Regency giltwood and pietre dure centre table, inlaid with the Hansard crest, c. 1809

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A George III Blue John candle vase, Matthew Boulton, England, c. 1770

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***Portrait of a Woman*, Irma Stern (1894-1966), charcoal on paper, 1935 (detail shown)**

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***Iona*, John Maclauchlan Milne (1885 - 1957), oil on canvas (h. 46cm) (detail shown)**

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Hercules Resting, Filippo Scandellari, 1758 (h. 66cm)

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***Alternandosi e dividendosi,* Alighiero Boetti, Embroidered tapestry, 1988 (h. 107cm) (detail shown)**

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***One Multicoloured Marilyn (Reversal Series)*, by Andy Warhol, acrylic & silkscreen ink, 1979/86**

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Pair of large Snapdragon Gourds, Kate Malone, stoneware, 2014 (h. 33cm)

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Bust of a princess, Alceo Dossena, Carrara marble & hardstone inlaid bronze, c. 1900 (h. 54cm)

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The Works of Geoffrey Chaucer, Kelmscott Press, 1896

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Portrait of Mrs Phillipson, Richard Cosway R.A., c. 1775 (h. 5.2cm)

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C15

CONTACT: ELLE SHUSHAN

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elle@portraitminiatures.com

www.portraitminiatures.com

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The Worth Brooch, an Art Deco rock crystal, onyx, and diamond brooch, Cartier, Paris, 1926

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Art Deco Dinner Service, Jean E. Puiforcat, sterling silver and silver gilt, France, c. 1930

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Tony Montana, Neon by Claude Lévêque, 2007
(number 1 from an edition of 3)

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Standing Bather, Life-size, by Aristide Maillol (French, 1861 - 1944), 1930

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Gold *Perpetual Calendar* pocket watch, Patek Philippe, 1873

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Pair of Monumental Chinese Vases, part of a suite of vases belonging to H.M. the Queen

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A Meissen Cockerell, modelled by J. J. Kaendler, c. 1742

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English Gardens, decor by Dufour, France, 1803 (detail shown)

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Bust of a Youth, Italian, 18th century

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Almost Like Skiing, David Hockney (British b. 1937), oil on canvas, 1991 (detail shown)

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Portrait Bust of a Man, Roman Art, 1st century AD (h. 74cm)

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Mobili nella Valle series sofa, Mario Ceroli, 1966. Lantern, Poul Henningsen - PH 6/5c, 1928

ROSE UNIACKE
B8

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CESAR (1921-1998) Animal, welded iron unique piece with artist monogram "CB", c. 1955

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D18

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Ballerina Clip, Van Cleef & Arpels, 2015

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A6

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www.vancleefarpels.com

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A glazed pottery figure of a seated Luohan, China, Ming Dynasty, 16th Century (h. 61cm)

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Marble cinerary urn, Roman, 1st century AD. Found in Sussex

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A rare pair of early Derby grape boxes, c. 1756

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A gold, enamel and seed pearl frame, Carl Fabergé, St Petersburg, c. 1900

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Reclining Form, Barbara Hepworth, bronze, 1959, inscribed with edition no. 5/7, BH 262

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Polychrome glass vase, Fulvio Bianconi, c. 1950

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Pair of Chinese porcelain figures, Qianlong (1736-1795), (h. 26cm)

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I Say No... Make sure. Huh?, Roy Lichtenstein, original screenprint in colours, 1976 (h. 100.5cm) (detail shown)

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London W1S 4SG



Composition [Black/Red/Grey], Adrian Heath, oil on canvas, 1957

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Kocho, Kazuo Shiraga, oil on canvas, 2003 (detail shown)

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Sèvres Tray, Marquis de Paulmy service, 1760

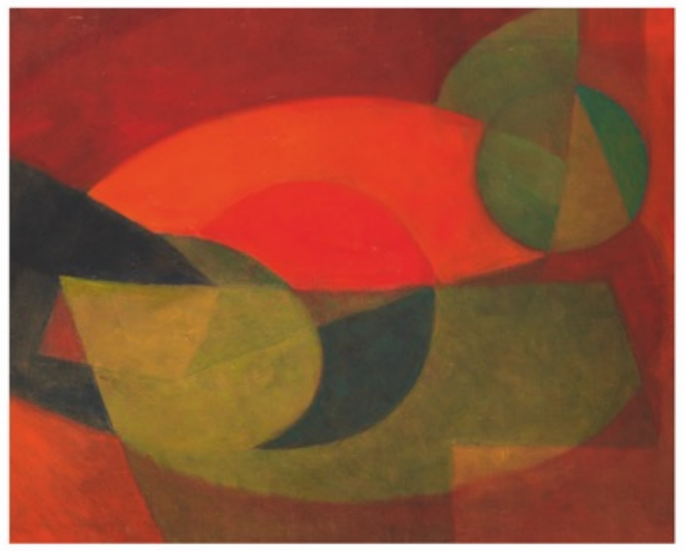
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Mouvement, Joseph Lacasse (Belgian, 1894-1975), oil on canvas, 1959 (81 x 100cm)

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A Meiji period display case in the form of a Pagoda, c. 1890

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A George III turtleshell and ormolu mounted musical table clock, by Henry Borrell, London

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Victorian skeleton clock by James Condliff, c. 1850

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The Wetherby Grange Wassail Bowl, c. 1660

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Encrier Fantastique, a self-portrait inkwell of Sarah Bernhardt, bronze, France, 1880

ROBERT ZEHIL GALLERY
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